IN THIS ISSUE: **TRACING THE VIOLIN TO ITS ORIGIN.... By Clifton Harby Levy**

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SOME OF THE GUESTS AT THE BIRTHDAY PARTY FOR ROSA PONSELLE

given by Giuseppe Russo on January 23. Left to right, seated, Mr. Russo, Miss Ponselle, Antonio Grossardi, Italian Consul General. Left to right, standing, Maria Gay, Berthold Neuer, Nino Martini, Vincenzo Bellezza, Frank Chapman, Jr., and Gladys Swarthout. (Wide World Photo.)

LILY PONS

has been spending much time this season in hotels and on railroads. Her concerts so far have taken her to New Haven, Springfield, Mass., Boston, Philadelphia, Detroit and Pittsburgh, with future bookings in Washington, Worcester, Mass., and elsewhere. She also has sung in Brooklyn, given a recital for the Metropolitan Life Insurance Company at the Hotel Astor, New York, and is to appear for the Beethoven Association in New York.

LOTTE LEHMANN,

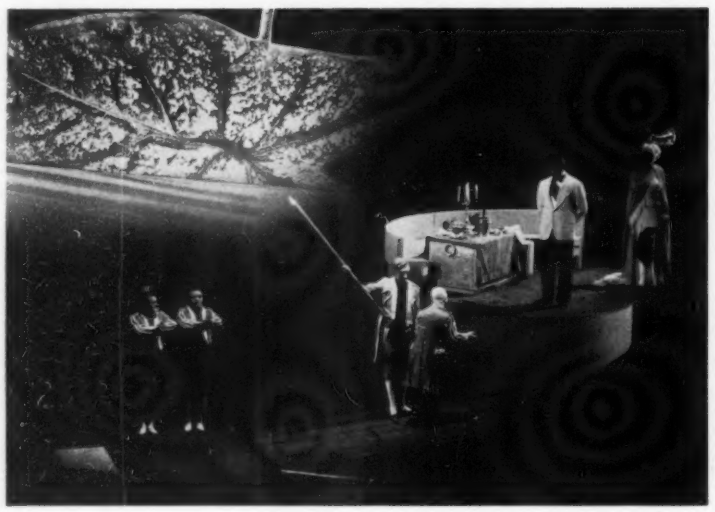
soprano of the Metropolitan Opera, with Mickey, her canine mascot, in her New York apartment. (Photo by Gruber Feature Service.)

JOHN McCORMACK and DENIS F. McSWEENEY

(left), his late manager, in the last photograph ever taken of the pair, on their arrival in Chicago last year, several months before Mr. McSweeney's death. Mr. McCormack will make a trip to the Pacific Coast during February, giving a series of eight or ten concerts in San Francisco, Oakland, Los Angeles, San Diego, Sacramento, Pasadena and elsewhere. This tour is the first in many years to be made in this country by the tenor unaccompanied by his friend and manager, and as a tribute to his memory the singer is to dedicate to him Wilfred Sanderson's song Friend o' Mine on the programs which he will sing in the various cities.

MISCHA ELMAN, FEODOR CHALIAPIN and MME. CHALIAPIN

arriving in New York on the SS. Ile de France. (Photo by Gruber Feature Service.)



SCENES FROM IN THE PASHA'S GARDEN,

one-act opera by John Laurence Seymour, which recently had its world première at the Metropolitan Opera House. In the picture at left, on the higher level, Lawrence Tibbett, as the Pasha, addresses the Eunuch (Marek Windheim) who is about to accuse the Pasha's wife (Helen Jepson). In the photograph at right the Pasha (Mr. Tibbett) listens to the story of his wife (Miss Jepson) as she tells him of her box, which should, like Pandora's never be opened "because it hides the ills of this world." The stage settings were designed by Frederick J. Kiesler. These photographs were taken during the general rehearsal.

(See Inside Back Cover for Additional News Pictures)

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Beecham Takes Pen in Hand To Admonish London's B.B.C.

Objects to "Misrepresentation" of Broadcast Opera—Orchestra Programs of Interest—Many Soloists Heard in a Variety of Recitals

By FRANK PATTERSON

LONDON.—The fortnight immediately following the holidays was illumined by a temperamental outburst on the part of Sir Thomas Beecham.

Perhaps one should not call him temperamental. Rather should one say "defender of the faith." At all events, he took his pen in hand to protest, at great length, and with that distinguished flow of language for which he is justly famed, against the "butchering of a whole work" by the British Broadcasting Company: "a crime of which the performance last Sunday was the most flagrant and deplorable in musical history."

All this excitement for a broadcast of Hänsel and Gretel with "an orchestra inadequate to render the intended effect, arbitrarily altered instrumentation, distortion and misrepresentation of the composer's entire artistic purpose."

It is complained, also, that some of the music was omitted and "a stream of dialogue" substituted, and it is called "the massacre of a masterpiece." To which the B.B.C. mildly replies: "To enable the wide public to enjoy operatic music seems to us a worthy plan. If it is permissible to build a whole concert of individual items from, for instance, Wagner's operas (as is regularly done at the Proms.) why is it vandalism to link them up with narrative?"

Which seems logical enough. One wonders what Sir Thomas Beecham would say of the lecture-recitals of Walter Damrosch, who invariably "substituted a stream of dialogue," for omitted passages and used only a piano for a presentation of the music? What a tempest in a tea pot.

And Sir Thomas, only three days after penning his letter of protest, might have heard through his loud-speaker just such a program of items from Wagner, conducted by Sir Henry Wood and broadcast by the B.B.C. Of music not garbled there was the Flying Dutchman overture and the Siegfried Idyll. All other items were mere excerpts: Elsa's Dream, Wotan's Farewell, Magic Fire Music, the Ride of the Valkyries, and the closing scene of Götterdämmerung.

Just think what a dreadful loss to music, the musician, and the music lover it would be if the purists could have their way, and no music were to be given except as the composer wrote it and in the setting he intended for it.

However, it will not do to distort the essence of the protest made by Sir Thomas. What he meant was that if so well equipped an organization as the B.B.C. is to give opera, why should it not give it as written? The answer of the B.B.C. is that the broadcast in question was an evening repetition of the morning's Children's Hour.

VARIED ORCHESTRA ACTIVITIES

The Wagner program above alluded to was one of a series of B.B.C. Promenade Concerts—"Winter Proms" as they are called. Besides the Wagner program there was a miscellaneous one with the Tschaikowsky concerto No. 1, played by Moiseiwitsch, a Russian program with Tschaikowsky's sixth symphony, a Handel and Bach program, a partly English program—Williams, Ireland, Elgar and Delius—and a partly Beethoven program, with the ninth symphony.

Most of the programs were too long—too much of a good thing—especially for radio listeners, who lose much of the stimulative effect, especially of the personality of the soloists. They were Conchita Supervia, Roy Henderson, Moiseiwitsch, Stiles-Allen, Harold Williams, Oda Slobodskaya, Clifford Curzon (who played the solo part of Prokofieff's piano concerto No. 3), Jo Vincent, Isolde Menges, Frank Titterton, Marcel Dupré, Ogla Haley, Albert Sammons (in the Elgar concerto), Isobel Baillie, Parry Jones, Antonio Brosa, Margaret Balfour, Harold Williams and the B. B. C. Chorus.

After the above was written a final Prom was heard at which Leff Pouishnoff played Rachmaninoff's C minor concerto, and Maggie Teyte and John Brownlee sang.

At an earlier concert, which I was not privileged to hear, a Brahms program was given, with a new suite by Dame Ethel Smyth hung on for good measure. After Brahms' third symphony and the D minor piano conecrto (played by Solomon) the Smyth music, Entente Cordial, must have seemed a sweet dessert indeed, but not a cordial.

An enterprising concert was given by unemployed musicians, grouped together as the British Symphony Orchestra, under the direction of Charles Hambourg, and assisted by Vitya Vronsky and Victor Babin. The program consisted of works by Beethoven and Mozart, the soloists appearing in the latter's concerto in E flat for two pianos.

Malcolm Sargent presented a Children's Concert at the Central Hall, Westminster, the London Philharmonic Orchestra playing excerpts from Wagner's operas assisted by Oda Slobodskaya, who sang the Liebestod from Tristan (for children?), and Henry Wendon in the Preislied from Meistersinger.

PIANISTIC PRESENTATIONS

Among pianists, Cyril Smith offered what is announced to be his only recital of the season, which would be a pity, for he plays well. A first-rate technician, he possesses also very real musical instinct, building up his formal structure with skill, avoiding over-emphasis, and achieving warmth and sonority. He played, among other things less worthy of his gifts, a Liszt sonata, the Brahms-Paganini Variations and a Rhapsody by Dohnanyi.

The National Sunday League presented Niedzielski at the Palladium in a Chopin recital. It was "the greater Chopin" throughout. None of the sweet sentimentalism of the Victorian school-girl generation of pianists was in evidence. There were rhythm and force in everything he did. Very stimulating.

(*Continued on page 22*)

Brilliant Falstaff Presented By Philadelphia Orchestra

Verdi Work Sung in English under Baton of Fritz Reiner—Klemperer Leads Bruckner's Fifth Symphony—Karin Branzell Sings Mahler Works—La Forge Group, Sevitzky Simfonietta, Chamber Orchestra, Jonas and Van Gelder Appear

By MARGARET M. CODDINGTON

PHILADELPHIA.—Verdi's great lyric comedy, Falstaff, was the sixth in the series of ten stage works being given under the auspices of the Philadelphia Orchestra Association this season. It was presented three times—the regular Friday afternoon and Saturday evening performances and the Tuesday evening, taking place on February 1, 2 and 5, under the able direction of Fritz Reiner, with the stage settings of Dr. Herbert Graf.

Given in English, it gained much in point of appreciation by the audience, especially as most of the characters sang with excellent enunciation, and the listeners were therefore enabled to get the little points of humor which otherwise must remain obscure except to a few.

AMERICAN ARTISTS IN CAST

Julius Huehn was the Falstaff, and gave a superb portrayal of the part. He was in excellent voice, singing throughout with beauty of tone, while his acting was thoroughly satisfactory. He brought out all the humor, and yet never overacted in the least. The monologue on honor was one of the best bits of the entire performance.

Charles Hackett as Fenton had one of the most melodic parts of the opera, to which his voice was admirably suited. Both in the duet with Anne Ford and in the lyric number From Those Sweet Lips a Song of Love Arises, his voice was heard to splendid advantage.

Joseph Royer as Ford was equally fine, both in voice and action. John Dunbar as Dr. Caius, Albert Mahler as Bardolph and Eugene Loewenthal as Pistol were fully cognizant of the opportunities for fun in their parts, and made the most of them. Each sang well also.

MUSICAL READING APPLAUDED

Agnes Davis was outstanding as Mistress Ford, singing the part with a beautifully clear, fresh voice and doing full justice to the dramatic element as well. She was a truly charming "lady." Ruby Mercer was also a pleasing Anne, her voice was remarkably sweet and clear and proved especially delightful in the duet with Fenton, and in the beautiful last scene. Lucille Browning as Mistress Page was adequate both vocally and dramatically. Edwina Eustis made an excellent Dame Quickly, carrying out the humor of the part admirably and singing with ease and grace. Eric Belares, the host of The Garter Inn, was good in the small and silent rôle.

The scenery was different from the traditional type for this opera but wholly in keeping with the spirit. Particularly beautiful were the costumes and scenic effects in the final scene.

Mr. Reiner again achieved success in his conducting of the performance, and brought out the humorous orchestral parts splendidly. He received an ovation when called before the curtain with the principals at the close.

(*Continued on page 19*)

Witherspoon, Johnson Possible Opera Heads

Two Eminent Singers Discussed as Candidates to Fill General Managership of Metropolitan—Municipal Art Project Considers Use of House for Its Musical Activities

The Metropolitan Opera Association may enter the season 1935-36 under the management of either Edward Johnson or Herbert Witherspoon. After the announcement of Giulio Gatti-Casazza's impending retirement, which takes place in April, numerous candidates were suggested as his successor. However, it is now understood that the choice has narrowed down to Mr. Johnson, who for more than ten years has been a leading tenor of the Metropolitan, and Mr. Witherspoon, formerly one of the renowned bassos of the company.

According to a statement made in California, Max Reinhardt, noted German stage director, has been offered the general managership of the Opera but will not consider it. At the Metropolitan it was said no appointment of a new general manager would be made until the future policies of the institution were determined.

In view of the acknowledged need of a public or private grant to cover the deficit of the organization and insure its continuance for another season, it has been proposed that the Metropolitan Opera House be made the hub of the municipal art centre proposed by Mayor LaGuardia of New York. It is pointed out that the opera house has been used for the regular grand opera season only fourteen to sixteen weeks within the past few seasons. For the rest of the year it might be available for popular-priced opera. With this in mind, a ventilating system may be installed so that a summer season may be presented. The Metropolitan also has many studios and practice rooms where classes and other activities in connection with the Mayor's plan could be held. Several meetings have taken place between Mayor LaGuardia and officials of the opera board, including Cornelius N. Bliss, Allen Wardwell and Robert S. Brewster. Mr. Brewster has succeeded the late R. Fulton Cutting as president of the Metropolitan Real Estate Company, which owns the opera house. Thus far, it is believed no direct subsidy by the city has been broached.

Gluck's Orpheus Produced By Juilliard School Forces

Praiseworthy Performances of Classic Opera Conducted by Stoessel—Simple Plastic Staging and Elaborate Use of Rhythmic Chorus Are Feature of English Version of Masterpiece

By RUSSELL M. KNERR

Gluck's Orpheus was sung in English by the Opera Department of the Juilliard School of Music, the work receiving four performances, on January 30 and 31, February 1 and 2. This second production of the season was again conducted by Albert Stoessel as musical director, while the staging was under Alfredo Valenti, stage director, and the important terpsichorean ensembles were arranged by Arthur Mahoney, director of dancing.

Participating in the performance, which had alternate casts for the principal rôles, were Risé Stevens and Pauline Pierce as Orpheus; Marvel Biddle and Emma Beldan as Eurydice; Maxine Stellman and Annamary Dickey as Amor; a mixed chorus composed of the ensemble of the Opera Department, augmented by members of the New York Oratorio Society; a ballet corps, with Thalia Mara as solo dancer, and the opera orchestra of the Juilliard School of Music. Gregory Ashman was the chorus master for the production, and the opera coaches included Mr. Ashman, Alberto Bimboni, Ethelyn Dryden and Viola Peters.

Save for a few performances given by the Provincetown Playhouse company almost a decade ago, when Richard Hale, a baritone, sang Orpheus, New York has heard no stage production of Gluck's noble score since the Metropolitan Opera restoration under Toscanini in 1909 with Homer, Gadski and Alma Gluck. Concert performances have been rather more plentiful. One was given as recently as a few months ago by the New York Philharmonic-Symphony Orchestra, under Bruno Walter, with soloists and chorus from the Metropolitan. In view of the recent critical reappraisal of the work, extended comment on its merits is not necessary at this time. The most inspired moments remain unique in operatic literature for their melodic beauty, simplicity, power and grandeur. Other more conventional pages which echo the opera idiom of Gluck's day are made more interesting by the stage action. It is high tribute to the production of the Juilliard forces that in its most impressive moments, their version had the tragic beauty which one associates with Greek drama and religious pageantry.

STRIKING PLASTIC STAGING

The staging was wisely restricted to lines of extreme simplicity, the settings being simple plastic designs of columns, platforms, steps and other masses. These were shifted in various ways, and the blue cyclorama at the rear was varied with ingenious lighting and projection devices. The dance elements

(*Continued on page 6*)

TRACING THE VIOLIN TO ITS ORIGIN

Was the Instrument Suggested by Ancient Greek Sculpture?

By CLIFTON HARBY LEVY

WHEN the photograph presented here was shown to any one and the question asked: "What are these?" the answer always was: "Two violins." They certainly look like violins, but it so happens that they are of solid marble, dating back to the Bronze Age in Greece, some two or three thousand years B.C.

Archaeologists assert that these are two ancient Greek idols, made before the sculptors dared to carve the heads upon them. One is a representation of the female figure, with rounded breasts and hips, the other is quite as plainly male, with the square shoulders and square hips.

The first goddess worshipped in all primitive religions is the love goddess, Aphrodite among the Greeks, so the smaller of these "violins" was in all probability the representation of this source of fertility, centre of humanity.

One of the most ancient of the Greek divinities was Apollo, the sun god, for sun-worship is the earliest of all forms of adoration, and Phoebos-Apollo was this Greek personification of the orb of light and life. For this reason it has been held that the male "violin" could be none other than Apollo, the god of archery and music.

At the banquets of the gods on Olympus, Apollo was always present, playing on his phorminx, or lyre, as Homer sings in the Iliad:

"Thus they the whole day long till set of sun
Feasted; nor wanted any one his part
Of the equal feast, or of the phorminx fair
Which Phoebes held, or of the Muses' lay,
Who sang responding with melodious voice."

Worshipping Gods With Song

The earliest form of worship among the Greeks was with music and dancing, and an ancient myth has it that Apollo was taught music by his half-brother Hermes, who had invented his musical instrument. He did not hesitate to challenge Pan, the god of the shepherds, who played pipes, to a musical contest, and Apollo with his lyre was declared the victor. All approved the verdict save king Midas, who for his dissent was cursed with the lengthening of his ears so that they resembled those of an ass—at least a suggestion that his ear for music was defective.

Here, then, we have Apollo with his lyre and his archer's bow, as he is pictured from the earliest period of Greek art. But in the prehistoric age, the Bronze Age, Apollo himself appears in the violin-shaped marble. What can be the connection between the ancient idol and the modern violin?

Unfortunately, the history of stringed instruments is far from being complete, for the most ancient instruments became destroyed almost altogether, on account of their fragility, and there are many gaps in the lineage of all the stringed instruments.

It is known from the Egyptian monuments that the ancient Egyptians had guitars and harps, all played with the fingers, but none for which a bow was used. The Babylonians and Assyrians had their harps and guitars, but there is no evidence of a bow having been applied to any of their stringed instruments.

Even among the Chinese the stringed instruments were played either by plucking with the fingers or with a plectrum, but still no bow appears.

Among the Hindus there is a kind of guitar to which a bow was applied, and it is notable that this bow resembles very closely the bow used in archery.

From Idol to Violin

It would then appear probable that, so far as our knowledge goes, the first bow by which a musical instrument was played was copied from the archer's bow. May it not be surmised therefore that the discovery that notes could be drawn from the tense strings of a violin-like instrument, came about more or less accidentally when an archer happened to apply his strung bow to the strings of the then primitive violin, and that he was astonished and pleased when he found that a musical note resulted?

Ages of experiment had to follow, before the modern bow with its white horsehair was developed as the last word in bows, but much preceded this, the master achievement in musical production.

What happened in Greece was a very slow and gradual development from an idol in marble to the modern violin, by infinitely slow stages. It may be denominated guesswork to trace this evolution, but at least it may be accepted until and unless a better theory is offered. Haeckel made a brilliant guess that the remains of Pithecanthropus Erectus, the missing link between ape and man, would be found on the island of Java, but it was confirmed many years later when Dubois found the very bones which the German scientist had imagined on that very island.

Side by side with the marble images of Aphrodite and Apollo there must have been similarly shaped idols made of wood for those who could not afford to make them of stone or lacked the skill of the sculptor. Some of these may have been carved out of a solid piece of wood, others fashioned in the same shape from thinner pieces of wood. When thus made, hollow, it may have seemed to the superstitious worshipper that the god spoke when the sound came from the hollow violin-form idol.

An ingenious artificer, thinking of the later symbol of Apollo with the lyre, might have strung sinews of animals or other strings over the image, and raising them by a bridge, have twanged upon these cords, getting more or less musical notes.

Apollo's Bow

Still another worshipper, thinking of that other symbol of the god Apollo, the bow, probably placed one side by side with the strung violin and when by accident the bow was drawn across the strings, something like musical sounds were produced.

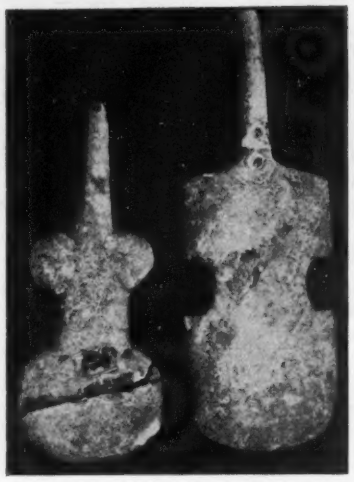
Call this an ingenious, or ingenuous theory, if you will, yet it offers something of a method by which the Greek, and afterwards the Roman (and Italian), developed the modern violin. *Si non è vero, è ben trovato,* as the modern Italians say.

No one has hitherto explained why the violin should be shaped precisely as it is, in the form of a human being. Other stringed instruments have a sound-box simply oval, and the result is quite acceptable. The scientific study of the Amati and Stradivarius, for instance, has not proved that the shape of the instrument was a basic element in the production of the rich tones. Some have attributed their virtue to the wood used, to the varnish applied, but without convincing any one of the truth of such contentions.

It would appear in the light of the discovery of these ancient idols that the human shape used in the construction of the violin is due to the ancient worship of this form, and that even the most modern manufacturers have followed the tradition blindly.

That the form of the violin is convenient for the player, who can place the butt beneath his chin and handle it expertly in this position, is not necessarily a conclusive argument that better tones might not be produced with a sound-box of a different shape.

The study of acoustics is progressing by leaps and bounds, chiefly on account of the needs of the spoken picture, and some ingenious technician may still offer a violin better than any now produced if he will set



MARBLE IDOLS OF THE GREEK BRONZE AGE, (2,000-3,000 B. C.), which strikingly suggest primitive instruments.

aside a shape which is only traditional and has nothing scientific to recommend it:

It has been said that no musical instrument approaches the sound of the human voice so nearly as the violin or cello after all these ages of evolution, but who says that it cannot be improved greatly if traditions are set aside, and the best possible sound-box is invented? That is a question to be answered in the future by some inventive genius.

Scouting a Hindu Source

The theory that our violin has come to us from the Hindus is hardly necessary, when it is noted that the shape of the Hindu *tayuc* or *mayuri* is altogether different from our violin, even though theirs is played with a bow.

The Arabs also have a stringed instrument played with a bow, known as the *rebab,* but it is either boat-or pear-shaped, making it quite alien to our human shaped violin.

It is true that our knowledge of this instrument among the Greeks is very defective, but we have the violin-shaped idols, running back more than 4,000 years, and the reconstruction of what happened is at least quite probable. The Greeks did believe in Apollo as the god of music, and he was the most popular of all the Greek divinities, with his temples scattered all over Greece and even in Asia Minor. The Oracle at the Delphian Temple was consulted by the greatest monarchs and leaders of all lands and thus the supremacy of Apollo was undisputed.

We know from discoveries made in Greece that the Greeks carried music to a high point of development, and it is quite reasonable to suppose that they were not satisfied with the lyre, cithara and reed, when the shape of the violin was ready at hand in the form of the idol worshipped as Aphrodite and Apollo, who was the dominant deity of many lands besides Greece.

The transfer from Greece to Rome was almost automatic. Aphrodite was accepted as Venus and Apollo was taken over bodily together with many other deities under altered appellations. With the gods went the modes of worship, which included dances and songs, together with the musical instruments that had been perfected by the Greek genius.

Slow Development of Violin

And then came the slow development of the violin through accidental application of the other symbol of Apollo, the bow, although no one knows precisely how this took place.

The troubadours of the Middle Ages were largely instrumental in the perfecting of the violin as well as other accompaniments of their songs. There are in the museums viols of the thirteenth century, plainly the ancestors of our violin, but these did not spring "full armed from the head of Jove" like Minerva. If the ancestors of the viol are lost that does not prove that there was not a long line of such forerunners, for so complicated an instrument is the product of ages of evolution running back to the prehistoric.

The current view of human history is rather microscopic than telescopic, as it should be. According to the palaeontologists, man has been on earth, as man, between 500,000 and 1,000,000 years. As a consequence, the evolution of human arts and sciences has been much more gradual than has been supposed. If there was a high state of civilization in Babylonia 4,500 years ago, as has been proved by late discoveries, that would tend to show that ages must have passed before that civilization could have been attained. Each discovery is made very slowly, and the improvements come accidentally and only step by step. This being true of the most material advancement, it must be no less true to a large degree of the refinements, which are even more gradual.

That music ran back to prehistoric ages in Greece is best evidenced by the myths which mirror this evolution. Their oldest legends refer to the contests between players on the Phrygian or Lydian flute and the Dorian lyre. And although Apollo conquers with the lyre, the reed and flute still play a large part in Greek music. Even when Apollo meets Mercury, setting the lyre against the cythara, each influences the other for centuries. So Apollo, Bacchus and Mercury continue to play a part in the evolution of Greek music and song.

Greek Music Based Upon the Voice

The study of the Greek musical system shows that it was based upon the human voice, with some twenty-four sounds, more or less. This gamut was divided into octaves, fractions of eight, according to Aristoxenes. He speaks also of a subdivision into tetracords, fourths, and all of the tetracords together made up what he termed Teleusis, the musical system of Greece.

Their nomenclature was quite complicated, for they had no syllabic names for the notes, like ours, but letters, and they indicated the notes by the place of these letters on the tetracord. Each tetracord had its own name, *hypaton, meson, diezeugmenon, hyperboleon.* In each one the name of the note recalled the tetracord to which it belonged.

The Greeks knew all the intervals which we have: that is, the note, half-note and even the quarter-note. This is not the place or time to describe all of the highly complicated system, but enough has been mentioned to show how far the Greeks had progressed in the musical art.

The fact that they started with the human voice, and that the violin is the instrument which comes so near to reproducing its tones, would at least suggest that the invention of the violin was well within their power. They had stringed instruments dedicated to the god, whose image was given in that human form, recognizable as a violin, and associated with this same divinity was the archer's bow, certainly the origin of the bow of the violin.

While it cannot be claimed that this is an absolute demonstration that the violin in its present form originated with the Greeks, yet it does seem as if there is warrant for the suggestion that the ancient marble idol did in the course of ages evolve into the violin.

Gluck's Orpheus Staged by Juilliard School

(*Continued from Page 5*)

played a most important share in the production, and revealed the creative talent of Mr. Mahoney, new dance instructor of the school.

The opening scene in which Orpheus and his friends mourn over Eurydice's tomb blended the choral and rhythmic elements effectively, one of the striking devices being the slow, measured pacing of the chorus and the swaying movement of the kneeling mourners, which graphically suggested woe. The high point of the evening was the staging of the scene in Hades, with the chorus grouped at the sides and the black-clad dancers expressing their hostile defiance to Orpheus in vigorous modern style against a baleful green sky. The scene in the Elysian fields was less outstanding, visually, as indeed it would be difficult to match Gluck's superbly serene music. But the movements and groupings of the happy spirits were quite in the picture and the finale of this scene left a memorable impression on the audience.

The musical performance excelled in the playing of the orchestra, under Mr. Stoessel's baton. This was of a smoothness and expressiveness throughout that was highly admirable, although the brasses did not always play as sensitively as the strings. Miss Stevens' singing as Orpheus revealed a fine voice used with skill and musical quality. Miss Biddle as Eurydice and Miss Stellman as Amor also showed excellent vocal material, which will doubtless gain in flexibility and technical ease with greater maturity. One could not, of course, ask for perfection of style from a student cast, but there was much that was praiseworthy. The acting of the principal singers was commendable. The choral singing was of good quality and reflected credit on those who had prepared the singers. The audiences were warm in their response to the performance.

Boston Gives Ear to Few But Brilliant Concert Attractions

Myra Hess and Yehudi Menuhin Charm Anew—Sevitzky Introduces Converse Music with Peoples Symphony—Argentina Dances —Goodrich Directs Conservatory Ensemble

BOSTON.—The concert season, which has progressed by fits and starts here thus far, has had one of its slumps (to change the metaphor as abruptly). The week's chronicle, though slim in quantity, included several brilliant recitalists. The list begins with Myra Hess, who played at Jordan Hall on January 26; proceeds to concerts of Yehudi Menuhin at Symphony Hall and the Peoples Symphony Orchestra, under Fabien Sevitzky, at Jordan Hall on the following day; and ends with a concert of a Chamber Orchestra of the New England Conservatory under Wallace Goodrich at Brown Hall on January 29. To this must be added, in the related field of the dance, La Argentina at Symphony Hall on January 30.

Miss Hess attracted the usual throng that fills every seat at her concerts and takes room on the stage as well. Perhaps there is no contemporary artist visiting Boston who has so solid a following as this pianist. For this there are several reasons, not the least of which, in my opinion, is Miss Hess' conscientious regard for her audience and concern that it get its money's worth. This results in an exceptionally high level of performance at each concert.

Her program on the present occasion began with the Mozart sonata in C major (K. 330), traversed the Beethoven sonata op. 111 and two Intermezzi and two Capriccios by Brahms, and ended with Schumann's Carnaval. In the music by Mozart and Brahms, Miss Hess exhibited her customary sensitive musicality and pianism. In the other two she seemed to this writer to be on the road to attainment of a larger and more vigorous type of piano-playing than has characterized her concerts in the past. It seemed clear from this concert, which was applauded enthusiastically by the audience, that Miss Hess has not stopped growing as a musician.

MENUHIN AT THE PEAK

Almost the same words, with of course different specifications, may be used in connection with Yehudi Menuhin's only Boston appearance of the season. The audience which heard Menuhin and applauded with the greatest warmth was present at an extraordinary display of the violinist's art. Notable in this art was not so much virtuosity for its own sake as the noblest kind of musicianship. Particularly the performance of the Bach unaccompanied partita in B minor seemed to be something of a landmark in violin playing. The tones possessed the disembodied quality which the music implies; they were, furthermore, of a breadth and resonance which made one forget the huge spaces of Symphony Hall. The rest of the program, presented with a thought to the style of each composer and specific composition, included the Mozart concerto in G major, Enesco's third sonata and a group of well-selected shorter pieces. Marcel Gazelle accompanied with rare discernment and sympathy.

Simultaneously Fabien Sevitzky, with his Peoples Orchestra, was presenting a well-liked program at Jordan Hall. The quasi-novelty of the occasion was California, F. S. Converse's collection of Festival Scenes for orchestra, which had been heard once or twice previously in Boston and was played a few months ago at the London Prom concerts. Edwin Biltcliffe was soloist in Liszt's Totentanz, a neglected work hereabouts. Soloist, conductor and orchestra were warmly received after a vigorous and incisive performance. The only other announced number on the program, Brahms' D major symphony, gave broad scope to Mr. Sevitzky's warmly lyrical temperament. As a more or less regular addition to the announced list, and in commemoration of the Handel-Bach anniversary, an arioso of Bach was played.

WALLACE GOODRICH PRESENTS CHAMBER LIST

Mr. Goodrich had selected an unhackneyed list for the talents of his student players and for the edification of an appreciative audience in Brown Hall. It included the first suite of Airs de Ballet from Rameau's Hippolyte et Aricie in Vincent d'Indy's version; Bach's chorale, Wachet auf, uns ruft die Stimme, arranged by M. Esposito; four excerpts from Schumann's Incidental Music to Manfred; Schubert's Overture in the Italian Style; and Haydn's eighth symphony in B flat major. This was the second in the now annually established series of chamber music concerts sponsored by the Conservatory.

LA ARGENTINA REPEATS

It is difficult to write anything new about the source and manifestations of Argentina's charm, though it is perhaps permissible to repeat the truism that this charm exerts equal enchantment over each audience. In her most recent recital, her last before sailing for Europe, the dancer presented Cordoba, Puerta de Tierra, Triana and Cuba to music by Albeniz; the Dance of the Miller's Wife from Falla's Three Cornered Hat and the Dance of Terror from the same composer's El Amor brujo; the ever-welcome Lagarterana and La Corrida; the Seguidillas without other accompaniment than Argentina's musical castanets; Goyescas to music of Granados; and Sacro-Monte (new to Boston) to music of Turina. Luis Galve played sensitive accompaniments and several solos.

LONGY SCHOOL CONCERT

Priscilla Thierry, violinist, and Edwin Bilby, tenor, shared the program at the Longy School of Music on January 22. Miss Thierry, accompanied by Helen L. Gilles, played pieces by Beethoven, Handel, Lalo, Kreisler, Spalding and Falla. Mr. Bilby was heard in songs by Wolf, Schumann, Schubert, Wagner, Franck and Handel to accompaniments furnished by Gardner Evans. M. S.

RUTH SLENCZYNSKI with MRS. EUGENE MEYER,

chairman of the Westchester County Recreation Commission, White Plains, N. Y., where the ten-year-old pianist gives a recital on February 15. Her program constitutes the formal celebration of this building's fifth anniversary, and is sponsored by the Recreation Commission for the benefit of the county music fund. (Photo by Underwood & Underwood.)

Jagel and Taylor Appear with Nassau Philharmonic Society

Frederick Jagel, tenor of the Metropolitan Opera, and Deems Taylor, American composer, were presented at the second morning concert of the Nassau Philharmonic Society, Hempstead, N. Y., on January 26. Mr. Jagel sang selections from Flotow's Martha and the Prize Song from Wagner's Die Meistersinger. Mr. Taylor conducted the Nassau orchestra in his own Circus Day suite. George Porter Smith, regular conductor, held the baton for Bach's "Albert" chorale for brass choir and Pictures at an Exhibition (Moussorgsky-Ravel).

Cyrena Van Gordon to Sing in Gluck Opera in Philadelphia

Cyrena Van Gordon, contralto of the Metropolitan Opera, has been engaged by the Philadelphia Grand Opera to sing the rôle of Clytemnestra in the American première of Gluck's Iphigenie en Aulide, which will be heard for the first time in Philadelphia at the Academy of Music the afternoon of February 22, followed by evening performances in that city, February 23 and 26.

Cleveland Orchestra Triumphs In Lady Macbeth of Mtsensk

Shostakovitch Opera Has American Première in Stage Production under Rodzinski's Baton—Spalding Plays Szymanowski Concerto—Werner Janssen Conducts Ensemble as Guest —Slenczynski Recital Applauded

CLEVELAND, O.—With the world première of Lady Macbeth of Mtsensk, presented last evening at Severance Hall, Artur Rodzinski has again put Cleveland on the musical map. The air was electrical and exploded into torrents of thunderous acclaim after and before the beginning of each act to reward the principals, chorus, orchestra and conductor for their stupendous production. As the opera will be reviewed in detal following its New York performance on February 5, extended criticism of its colorful and original score may be dispensed with at this time.

There were remarkable acting and singing, as offered by Anna Leskaya with a voice of lovely lyrical quality and dramatic texture; Ivan Ivantzoff, Sergei, whose singing and acting were stimulating; the young and highly efficient Yasha Davidoff as the father-in-law; Ivan Velikanoff in a splendid portrayal of the insipid husband. In fact there was not one actor in the long and excellent cast who did not fill every requirement demanded for his exacting part.

With an energy that seems uncanny, Rodzinski coördinated all these forces into a thrilling picture of rural Russian life. Ten and twelve curtain calls were the rule, and when the conductor appeared after the final curtain, shouts and cheers greeted him. The orchestra was forced to rise; Richard Rychtarik, designer of the very colorful and true to life stage settings bowed his acknowledgment; honors for expert stage directing and lively choral grouping and acting go to Wilhelm von Wymetal.

SPALDING WITH ORCHESTRA

An encouraging sign for future musical development on American soil is the ever recurring announcements of American composer, American performer and American conductor in the concert field. As it happened, we had three such major events in our city within a short fortnight. Undoubtedly the greatest honors went to the American violinist Albert Spalding, who appeared with the Cleveland Orchestra, introducing the Szymanowski second violin concerto at the twelfth pair of symphony concerts under the authoritative baton of Szymanowski's countryman, Rodzinski. The difficulties of this elaborate and for the most part formless but impressive composition were surmounted with astonishing virtuosity by the artist as well as the orchestra and resulted in an enthusiastic ovation on the part of the audience, which Mr. Spalding insisted on sharing with the conductor. The first number on this program was given over to the orchestration by the American musician Arthur Loesser of César Franck's organ chorale No. 1 in E major. Mr. Loesser, a popular member of Cleveland's music colony and highly esteemed as an intellectual pianist, successfully solved the difficult problem of orchestration and was able to acknowledge the plaudits of a large audience.

JANSSEN LEADS ENSEMBLE

Werner Janssen, who appeared on the stage of Severance Hall during Rodzinski's absence at rehearsals for Lady Macbeth in New York, wisely chose a comparatively unfamiliar program for his début as conductor of our orchestra. There was evidence of undeniable talent in his efforts. Sibelius' second symphony and the complicated and interesting Variations and Fugue on a Hiller Theme by Max Reger were played. As a former Clevelander, Mr. Janssen was received cordially by his audience.

RUTH SLENCZYNSKI HAILED

Another American-born artist astonished her audience composed to a large extent of children. Ruth Slenczynski exhibited her remarkable gifts at Public Music Hall and left us bewildered by her sounding interpretation of the Moonlight sonata and the three technically difficult Chopin études. How her little hands managed those arpeggios all over the keyboard, is still a mystery. R. H. W.

IN NEXT WEEK'S ISSUE

A NEW DEAL FOR THE AMERICAN MUSICIAN

By WESTON S. GALES

Maria Malibran, American Opera, to Be Staged by Juilliard

The world première of an American opera, Maria Malibran, based on an episode in the life of that great singer, will be offered by the Juilliard School of Music, New York, early in April, according to an announcement by Ernest Hutcheson, dean of the Juilliard School of Music.

The music was written by Robert Russell Bennett and the text by Robert A. Simon. Albert Stoessel will conduct the opera. The cast and orchestra are to be composed of students in the Juilliard Opera School. The work will be given four performances on consecutive evenings. This is the third American opera to have its première at the Juilliard School.

Mr. Simon's libretto presents an episode in the life of Maria Malibran against a background of old New York in 1826 and 1827, during Malibran's first visit to America.

Robert Russell Bennett was born in Kansas City, Mo., and now lives in New York. He has held a Guggenheim Fellowship, and has also won two of the five prizes offered in the RCA Victor Symphonic Contest. His orchestral works have been performed by many leading orchestras in the United States. In November, 1931, his composition, Abraham Lincoln, was played by the Juilliard Graduate School Orchestra under the direction of Leopold Stokowski, at the inaugural concert in the new Juilliard building. The opera, Maria Malibran, is Mr. Bennett's initial venture in this field.

Robert Simon, the librettist, is music editor of The New Yorker. In addition to his original writings, Mr. Simon has translated several operas into English for the American Opera Company, and has made adaptations of many other works.

Willmore and Powers Announce New Artists

Willmore and Powers announce that they are taking under exclusive management for next season, Felix Salmond, English cellist, and John Goss and the London Singers. Mr. Goss and the London Singers' American tour will start late in the fall and they are to be in America until after the first of January, 1936.

Buffalo Philharmonic Players Win Ovation

(Special telegram to the Musical Courier)

BUFFALO.—The Buffalo Philharmonic Orchestra (Lajos Shuk, conductor), appearing under the auspices of the Buffalo Musical Foundation, Inc., made a tremendous success in its concert here on February 4. The resident players substituted on this occasion for the Cleveland Orchestra, which was appearing in New York. Conductor Shuk and his men received an ovation which testified to the enthusiasm of the enormous audience.

L. H. M.

Washington Hears Performance by Cosmopolitan Opera Association

Brilliant Concerts Given by Boston Symphony Orchestra, Resident Ensemble, Wiener Sängerknaben, Ruth Slenczynski, La Argentina, Lea Luboshutz, Robert Casadesus, Helen Jepson, Richard Bonelli, Göta Ljungberg and Pro Arte Quartet

WASHINGTON, D. C.—At last the "impossible" has been removed. It took Max Rabinoff to show that it is possible to present grand opera at Constitution Hall. Prior to January 29, the evening on which Verdi's La Traviata was offered by the Cosmopolitan Opera Association of New York under the personal direction of Mr. Rabinoff, the subject of conversation referred to the impossibility of presenting anything of an extensive stage production in this hall. There was no curtain, no wings and no orchestra pit, it was said. Acoustics were suitable for lectures and recitals, but how opera would sound in this large, wide-open hall was the subject of comment.

Nevertheless, in spite of adverse advance opinions, La Traviata was brilliantly given on the stage of Constitution Hall before a packed house. Aside from many of the legislators and their wives, there was a large representation of the legations. Mrs. Franklin D. Roosevelt headed the list of members of the Washington Grand Opera Committee, the organization that sponsored the performance of La Traviata.

Within the past few years there have been so many second and third rate companies which have appeared in this city that it was a rare treat to witness a successful production of La Traviata. The principals, choral, ballet and orchestra were in excellent form.

THE BROTHERS LERT AT THE HELM

It seems fitting at this point, even before discussing principals in their important rôles, to assign priority to Richard Lert, who under adverse conditions successfully conducted the opera, and with such perfection as to give one the impression that all elements controlled by his baton had been rehearsed for a long period. As for the orchestra, consisting of members of the National Symphony Orchestra, there had been but one rehearsal. Their work was superb.

It is to Dr. Ernst Lert, brother of Richard Lert, that much credit is due for the staging of La Traviata. It was so skillfully done in the form of drapes and other artistic manipulations, and of course with the lighting effects adding to the coloring of the stage, that everything on the stage of Constitution Hall was as if especially constructed for grand opera.

ATTRACTIVE VOCAL PERFORMANCES

Leading rôles were taken by Edis De Philippe as Violetta, Rolf Gerard as Alfredo, substituting for Armand Tokatyan (who had contracted a severe cold), Jean Fardulli as Germont, Flora Doris as Flora, Ludovico Oliviero as Gastone, Llopis de Olivares as Baron Douphol, Ernesto Neri as Marchese D'Obigny, Luigi Dalle Molle as Dr. Grenville, and Georgia Standing as Annina.

The charming Edis De Philippe displayed a fine, cultivated coloratura voice and the ability of a good actress. The many in the audience who had wanted to hear Tokatyan were not disappointed after they listened to the substitute, Rolf Gerard. To convince the Washington audience that Tokatyan's inability to appear was due to a severe cold, he made a special trip from New York and in a few words convinced the public that the reason for his non-appearance as Alfredo was his indisposition. Jean Fardulli as Germont revealed unusual talent as an artist.

Others to whom credit is due for the successful production of La Traviata are Albert Sciarretti, assistant conductor and chorus master, Alexander Yakovleff, ballet master, Albia Kavan, Carola Ayorvide, Pearl Osgood, Grace Walsh and Edith Donnan, of the *corps de ballet*.

BOSTON SYMPHONY ORCHESTRA CONCERT

There are but few conductors who have the ability to interpret Tschaikowsky as Dr. Serge Koussevitzky does. The program of the second Boston Symphony Orchestra concert sponsored by Mrs. Dorsey, before a large audience at Constitution Hall on January 30, included the Tschaikowsky symphony No. 6 in B minor, known also as the Pathétique, proving the highlight of the program. It was a rare musical treat to hear the Pathétique on this occasion.

The Haydn symphony in G major, No. 88, was the opening number, followed by Dr. Toch's Big Ben variation fantasy on the Westminster chimes. This symphony concert proved one of the most delightful offered this season.

VIENNESE MUSIC PLAYED BY NATIONAL SYMPHONY ORCHESTRA

One of the most colorful concerts by the National Symphony Orchestra (Dr. Hans Kindler, conductor) was Music of Vienna, offered before a capacity audience at Constitution Hall on January 27, marking the thirtieth Sunday concert.

The program opened with the overture Die Zauberflote (Mozart). An excellent reading was given by Dr. Kindler to the allegretto from symphony No. 53 in D major (Haydn), but the masterpiece of the program was the Schubert symphony No. 8 in B minor, also known as the Unfinished Symphony.

Following the intermission the program continued with all Johann Strauss numbers, consisting of the overture to Die Fledermaus, Wiener Blut, Pizzicato Polka (repeated after wild applause), and On the Beautiful Danube. Constant applause, in which Dr. Kindler was recalled several times, prompted again the playing of the Pizzicato Polka at the end of the concert.

It is fitting at this writing to mention the name of C. C. Cappel, manager of the National Symphony Orchestra, through whose efforts and ability the steady increase in audiences at the Sunday Symphony and Students' series has been made possible.

WEINER SÄNGERKNABEN IN CONCERT

Before a large audience at Constitution Hall on January 20, the Vienna Choir Boys, sponsored by Dorothy Hodgkin Dorsey, offered an unusually interesting concert.

The list opened with church music by Nascus, Gallus, Palestrina and several encores. Der Hausliche Krieg, operetta by Franz Schubert, with the entire ensemble in costume, was the second portion of the program. The concert closed with secular music by Schubert, Brahms, Emmer and J. Strauss.

The audience went wild with enthusiasm. Numerous encores were given in response to constant applause. Not only did one marvel at their thorough musicianship, but in the Schubert operetta their histrionic effects conveyed the talents of actors.

The direction and accompaniment were under Dr. Georg Gruber. Rector Josef Schnitt is their dean.

RUTH SLENCZYNSKI HAILED IN RECITAL

Despite severe weather, Constitution Hall was packed on January 22. The attraction was Ruth Slenczynski, child pianist, presented by Mrs. Dorsey.

After hearing the recital by this youngster, one would be inclined to describe it as uncanny. How a person can acquire mastery of the piano at so young an age is beyond our understanding.

The Beethoven sonata op. 27, No. 2 in C sharp minor was the opening work, followed by the Mozart sonata in A major. After the intermission a group of Chopin numbers was included, consisting of nocturne in B flat minor, op. 9, No. 1; Grand Valse Brillante, E flat major, op. 18; mazurka in F sharp minor, op. 59, No. 3; mazurka in B minor, op. 33, No. 4; Study, A minor, op. 25, No. 11; Study, C minor, op. 10, No. 12; Study, C major, op. 10, No. 1.

The well balanced program, interpreted with such finesse and mastery by the young artist, will be recalled by many as an outstanding musical event.

LA ARGENTINA IN DANCE PERFORMANCE

National Theatre on January 25 was packed to capacity with hundreds turned away. La Argentina, sponsored by the Dorsey concert bureau, was the attraction.

The artistry of La Argentina does not only lie in dancing. It is her magnetic personality, through which she not only radiates histrionic effects but is able with her dancing to synchronize her eyes, other facial gestures, the exceptional grace of her arms and the remarkable technic of the castanets. New dances added to her repertoire were E. Granados' Madrid 1890 (Ecos de Parranda) and Zapateado and M. Infante's Gypsy Sketch.

In addition to the superb accompaying, Luis Galve offered several piano solos with music by Granados, Albeniz, Espla and Infante.

LEA LUBOSHUTZ AND CASADESUS PERFORM

At the sixth musicale for this season sponsored by Mrs. Lawrence Townsend at the Mayflower Hotel on January 23, Lea Luboshutz, violinist, and Robert Casadesus, pianist, appeared in joint recital. The accompanist was Pierre Luboshutz.

The exquisite performances of these artists made one of the charming recitals of the season. The evidence of a great artist was in Mme. Luboshutz' performance of Adagio and Fugue (Bach), Rondo Capriccioso (Saint-Saëns), scherzo (Prokofieff), Alt Wien (Godowsky) and Tarantella (Szymanowski). Casadesus is an artist of high order. He offered sonatas Nos. 263 and 463 (Scarlatti), Chopin etudes Nos. 5 and 11, op, 25, scherzo, op. 39, Reflects dans l'eau (Debussy), Spanish Dance No. 10 (Granados) and Toccata (Ravel).

HELEN JEPSON AND RICHARD BONELLI HEARD

Helen Jepson and Richard Bonelli captivated the audience at the seventh and final musicale of this season sponsored by Mrs. Townsend at the Mayflower Hotel on January 30. They offered duets from Thais and La Traviata, songs by Veuillarmez and Gretry, and arias from Louise and La Traviata. Bonelli displayed good work in compositions by Saint-Saëns, Tschaikowsky, Hughes and Carpenter, and arias by Handel and Rossini. Walter Golde was an excellent accompanist for the two artists.

GÖTA LJUNGBERG APPEARS

Marking the second in the series of recitals sponsored by the T. Arthur Smith Concert Bureau, Göta Ljungberg appeared at the National Theatre on January 27. This grand personality of Metropolitan fame instantly won the audience. To many it was the first time they had heard Ljungberg. She sang the Grieg and Sibelius selections exquisitely. Recalled a number of times by the enthusiastic audience, she offered many encores. Pierre Luboshutz was thorough in his rôle of accompanist.

PRO ARTE STRING QUARTET

On January 26, at the Library of Congress, the Pro Arte String Quartet of Brussels offered the first in a series of concerts featuring the quartets of Beethoven. The first and second quartets of op. 18, marking the first of the Beethoven cycle, were interpreted superbly. Two more concerts will be played by this group and include four more Beethoven op. 18 quartets. G. S.

Ormandy Honored by Bruckner Society

In recognition of his recent services in advancing the general appreciation of the art of Bruckner and Mahler in America, Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, has been elected honorary member of the Bruckner Society of America. Mr. Ormandy's election to this honor follows closely his performances of Mahler's second symphony, one of which was broadcast over the Columbia network on January 18.

Monte Carlo Ballet in San Francisco Bow

Dance Organization Greeted by Sold-out Houses in Three Appearances—Sinfonietta Orchestra and Compinsky Trio Applauded

SAN FRANCISCO, CAL.—During the past week, San Francisco was visited for the first time by Col. W. de Basil's Ballet Russe de Monte Carlo. That San Franciscans are "dance-minded" was manifested by the fact that the Memorial Opera House was completely sold-out at each of the ballet's three matinee and evening performances. The company consists of about fifty skilled young artists whose precision, correctness of form, agility and vitality evidenced their complete mastery of the classic traditions of the Russian school of the ballet. Three spectacular ballets, the beauty of which were enhanced by a symphony orchestra under the direction of Efrem Kurtz, colorful lighting effects, sumptuous mountings and costumes of rich fabric and artistic design were produced at each of the six performances. San Franciscans owe a debt of gratitude to Peter Conley for having brought them this magnificent attraction.

CHAMBER MUSIC EVENTS

Enhancing their splendid reputation as interpreters of classical chamber music, and at the same time proving that they can cope surpassingly well with the moderns, the members of Giulio Minetti's Sinfonietta Orchestra distinguished themselves in their second subscription concert at the Community Playhouse. Played among the modern things was Serenata by Alfredo Casella, heard in San Francisco for the first time. The work, which is brilliantly written but not aggressively modern, is scored for clarinet, bassoon, trumpet and strings. Performed with a fine collective quality of tone, expression, unity and excellent balance, it proved a notable achievement for both Mr. Minetti and his orchestra. Other composers whose works were represented on the program were Bach, Scriabin, Pfeiffer, Couperin and Prokofieff. The assisting artist of the evening was Anna Young, soprano, who sang three old folk-songs of Piedmont (Italy) by Leone Sinigaglia. The accompaniments were arranged especially for the Sinfonietta Orchestra by the composer. Mrs. Young sang with a warmth of tone, and has a magnetic stage presence and musical mentality. The large audience admired Mrs. Young's interpretations for their fidelity to the mood of the words.

The three Compinskys, with piano, violin and cello, presented a program at the Veterans' Auditorium which consisted of Schubert's trio in F flat, op. 99, Ravel's trio in A minor and Brahms' trio in E flat, op. 40 (Horn Trio). Balance, unity, deft workmanship and thorough musicianship called forth the highest commendation from the listeners. The Compinsky Trio appeared in San Francisco as the second attraction of Carolyn E. Ware's chamber music series.

C. H. A.

Rose Bampton to Present New York Recital

Rose Bampton, contralto of the Metropolitan Opera, will give a recital at Town Hall, New York, February 24. The young American singer has appeared in New York this season in a variety of rôles: as soloist with Leopold Stokowski and the Philadelphia Orchestra in the Bach B Minor Mass, at the Metropolitan as Laura in Gioconda, with the Metropolitan Quartet (the other members being Grace Moore, Edward Johnson and Richard Bonelli), under the auspices of the Haarlem Philharmonic at the Waldorf-Astoria, and singing in the dramatization of the Christmas Oratorio of Bach on Christmas Eve with Lillian Gish as principal mime.

GORODNITZKI

"Gorodnitzki gave a recital at Carnegie Hall last night before one of the largest audiences of the season." —*New York Herald Tribune*

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METROPOLITAN OPERA

IN THE PASHA'S GARDEN AND PAGLIACCI, JANUARY 28

The second performance of the new American opera, In the Pasha's Garden, by John Laurence Seymour and H. G. Tracy, was given on Monday night. The cast was the same as at the world première the previous week. Helen Jepson was Helene, the Pasha's wife, whose indiscretion is responsible for the diabolic machinations of the plot. She looked beautiful, moved with grace and sang with lovely tone. Her ill-starred French lover, Etienne, was sung by Frederick Jagel, who enhanced the rôle with his tonal and dramatic art. Lawrence Tibbett repeated his initial success as the suave and sinister Pasha. Marek Windheim was seen again as Zümbül Agha and Arthur Anderson as Shaban, both effective as the servitors of the Oriental magnate. Ettore Panizza was the conductor.

Sharing the bill with the operatic newcomer was Leoncavallo's Pagliacci, with Queena Mario and Martinelli as Nedda and Canio; Armando Borgioli, Tonio; and Tedesco and Cehanovsky completing the line-up. Bellezza held the baton for this opera. This was a performance satisfying musically and histrionically moving. There was a full house and much enthusiasm.

DER ROSENKAVALIER, JANUARY 30

The third presentation for the season of Richard Strauss' Der Rosenkavalier brought Gertrude Kappel in the rôle of Princess Werdenberg. She was the sixth soprano to assume the part at the Metropolitan since the opera was first introduced to New Yorkers. Mme. Kappel's portrayal savored somewhat of the Wagnerian heroic style, a stately and distinguished tonal portrait. The rest of the cast was familiar—Emanuel List, Baron Ochs; Maria Olszewska, Octavian; Gustav Schützendorf, Faninal; Editha Fleischer, Sophie; Dorothee Manski, Marianne; Angelo Bada, Valzacchi; Doris Doe, Annina; and other characters taken by James Wolfe, Max Altglass, Marek Windheim, Arnold Gabor, Alfio Tedesco, Helen Gleason, Philine Falco, Dorothea Flexer, Phradie Wells, Juan Casanova, Ludwig Burgstaller, Raffaele Lipparini and Madeleine Leweck. Bodanzky conducted.

LA TRAVIATA, JANUARY 31

Rosa Ponselle, Richard Crooks and Giuseppe de Luca shared honors in the colorful Verdi opera that attracted a large audience, among which were Mayor La Guardia and his wife. After the performance the La Guardias were taken backstage to meet the trio, adding a touch of the gala to the performance. Panizza may be accredited with an authoritative reading of the score and the audience, recognizing this, greeted his appearance at the curtain calls with gusto.

Miss Ponselle was heard to particular advantage as Violetta, one of her favorite rôles. In the best kind of voice, she scored well after the Ah fors e Lui aria, sung magnificently. Throughout the opera, her tones were easily produced and rich. She had new costumes—beautiful ones—and to add to the impressiveness of her portrayal, she acted with sincerity and moving dramatic fervor.

In Crooks Miss Ponselle had a handsome Alfredo, who, likewise, was acclaimed for his fine singing and convincing histrionics. Here is a tenor certain to gain in popularity as the seasons pass. He has everything to make him hold a secure position with the company and one is further pleased to see rapid strides in his operatic development.

De Luca repeated his finely conceived portrayal of the father and Alfredo Gandolfi as Baron Douphol did a skillful bit of characterization.

FAUST, FEBRUARY 1

The evening's presentation was a repetition of Gounod's Faust, with Eidé Noréna, Giovanni Martinelli and Richard Bonelli returning for the first time to rôles which they have assumed in previous seasons. Ezio Pinza, the Mephistopheles of the other performance this winter, made a reappearance with Pearl Besuner (Siebel), Henriette Wakefield (Marthe) and Paolo Ananian (Wagner).

Mme. Noréna makes an irreproachable Marguerite and scored as triumphant a success on the Metropolitan boards as she enjoys in her Parisian appearances. Martinelli voiced Salut, Demeure with full bodied and well supported tenor tones, reaping a thunderous ovation after its delivery. To Valentin, Bonelli brought his rich voice and excellent histrionics. Pinza gave a finished vocal and dramatic performance, but persists in the green costuming of Mephisto rather than the more aptly and familiarly colored red. Louis Hasselmans was in charge of the orchestra.

DIE WALKÜRE, FEBRUARY 2 (MATINEE)

One of the most memorable Metropolitan performances of Die Walküre in recent seasons occurred on the Saturday afternoon when Kirsten Flagstad, the new Norwegian soprano, made her début with the association in the rôle of Sieglinde. Mme. Flagstad sang this part at Bayreuth last summer and was engaged early last fall to come to the Metropolitan when it was found that the vacancy caused by Frida Leider's non-return this year needed to be filled.

Kirsten Flagstad is one of the finest Sieglindes that has ever trod the renowned Metropolitan stage. Not only is she young in appearance, radiating vitality and sincerity, but she is endowed with a voice that is perfect in all registers, produced with surety and ease, and displayed with consummate musicianship. Her acting has finesse and that essential quality of restrained gesture so imperative to the modern manner of operatic delivery. Upon this occasion Mme. Flagstad sang gloriously and with no trace of nervousness. She moved about the stage easily, arriving in the proper positions necessary for the dramatic action, yet never seeming to get there with such deliberate intention that her audience was conscious of the fact.

Kirsten Flagstad's success was outstanding. At the end of the first act she was called before the curtain alone and with the other principals many times. Upon her first solo reception she was greeted with cheers and applause that lasted for several minutes.

Paul Althouse was the magnificently able Siegmund. Never has he sung the rôle better. And his acting of the part has improved so much that it is difficult to believe that he is the same Siegmund who appeared earlier in the present season. Vocally Mr. Althouse was in fine form, and the scenes in which Mme. Flagstad and he engaged had that romantic essence which a sound characterization of Siegmund demands.

Gertrude Kappel gave one of the best readings of the season as Brünnhilde. Not only did she sing with tonal accuracy and warmth, but she acted with complete conviction. Unfortunately it is not possible to say that Maria Olszewska made the most of Fricka. Her previous performance of the character this year was infinitely better. At this matinee Mme. Olszewska spent most of her time playing and singing to the audience instead of to Friedrich Schorr, the excellent Wotan. When Mme. Olszewska was on the stage the production might have been a concert instead of an operatic presentation. By her grotesque posturings and attention to the gallery Mme. Olszewska marred one of the few perfect hearings of the great music-drama.

Emanuel List, malignant as Hundlung, gave a fine interpretation and sang with tonal efficiency. All other artists of the large cast, which listed Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina, acquitted themselves admirably.

Artur Bodanzky, the conductor, led his orchestra with a magnetic forcefulness that revitalized the Wagnerian drama and his men played with such skill as to make this production of Die Walküre one of the important musical events of the winter.

MADAM BUTTERFLY, FEBRUARY 2

One of the finest achievements of the Metropolitan is its production of Puccini's Madam Butterfly, a fact of which the public is fully cognizant, for on Saturday evening the opera house was filled to the doors to hear this work, standees packed in like the proverbial sardines. The cast was a notable one, comprising Maria Müller as Cio-Cio-San, a lovely, poignantly appealing figure; Frederick Jagel, giving fine tonal and dramatic interpretation of the part of Pinkerton; Henriette Wakefield as an excellent Suzuki; and Armando Borgioli, dignified and impressive as the Consul. Giordano Paltrinieri was Goro, and Phradie Wells won applause in the rôle of Kate Pinkerton. Others were Malatesta, Ananian, Quintina and Picco. Credit for a performance of sensitive direction goes to Vincenzo Bellezza.

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Arthur Loesser to Give New York Recital

Arthur Loesser, American pianist, is returning to New York to give a recital at Town Hall on February 17. Mr. Loesser has appeared in recital and as soloist with leading orchestras throughout the United States and the Continent, also in Australia and the Orient. He is known as a lecture-recitalist, composer and arranger and as an ensemble player. In addition to his concert activities, he has been connected with the piano faculty and head of the ensemble department of the Cleveland Institute of Music since 1926.

On January 26 the Cleveland Orchestra gave the premier performance of Mr. Loesser's orchestral arrangement of César Franck's Organ Chorale No. 1, in E.

Barber of Seville Sung at Hippodrome

About 5,000 enthusiastic music-lovers heard a good performance of Rossini's Barber of Seville at the Hippodrome on February 3. Giuseppe Bamboschek may be accredited with a spirited reading of the score which kept the singers at a lively pace. Leta May, an attractive Rosina, was in particularly good voice and scored favorably with her listeners. Claudio Frigerio's impersonation of Figaro is familiar, and on this occasion retained all its interest and sonority of voice. Luigi Ruffino was the Almaviva and a worthy partner of the other two artists. The additional rôles were in such capable hands as Nino Ruisi, Giuseppe La Puma, Alice Haeseler, Lodovico Oliviero and Eugenio Prosperoni. J. V.

Chalmers Clifton Leads Orchestral Program at Columbia University

Chalmers Clifton was guest conductor of the Greenwich Sinfonietta on January 24 at the McMillin Theatre of Columbia University. Accompanied by the Chelsea Singers, Mr. Clifton conducted the orchestra in an authentic performance of the chaconne from Lully's opera Amadis. As soloist on the program there was Katherine Bacon, pianist, who played Mozart's Coronation concerto for piano and orchestra. Orchestral numbers were the sinfonia in E flat of Johann Stamitz and Bernard Wagenaar's Sinfonietta.

Women's Symphony Orchestra Opens New York Offices

The Women's Symphony Orchestra, which was organized recently with Antonia Brico as conductor, has opened permanent offices at the Ritz Tower, New York.

Kubelik's Return Hailed In Milwaukee

Eminent Violinist Presented under Auspices of Lyric Male Chorus—Grete Stueckgold Heard in Civic Concert Series

MILWAUKEE, WIS.—The new year has begun in notable fashion musically here, the first month closing with three outstanding concerts which brought forward two personalities who recalled the artistic grandeur of other days, and a gifted pianist heretofore unheard in this city.

Jan Kubelik, violinist, who used to be a great favorite in Milwaukee, returned after an absence of fourteen years and gave a recital at the Auditorium under the auspices of the Lyric Male Chorus. Unusual interest attached to the Kubelik appearance, and this was heightened by that of his son, Raffael Kubelik, conductor of the Prague Symphony Orchestra, who acted as accompanist.

The Kubelik program was composed of works which afforded full opportunity for display of the graces and dazzling pyrotechnics associated with his playing, and his performance not only evoked some of the old Kubelik mood but satisfied expectations to such an extent that the audience responded with prolonged demonstrations. Scarcely the same in interpretative interest the Kubelik performance revealed the customary command of harmonics, rhythmic line, pace and accuracy of intonation, and the balance provided by Raffael's accompaniments added much to the success of the recital.

RECITAL BY STUECKGOLD

Art in its most ingratiating aspects in the program of a modern singer, Grete Stueckgold, was provided under the auspices of the Civic Concert Association in the soprano's Auditorium concert. She offered songs made familiar by means of her radio programs and charmed her audience with ballads in German and English, which were sung with exquisite finesse and fine diction. Several operatic arias occasioned impressive display of sheer power. Accompanist Frederick Schauwecker contributed much on his own account.

A new group stepped into the local limelight with the presentation of Gottfried Galston, pianist, at St. John's Cathedral Auditorium. Under the auspices of the Progressive Series teachers and Pi Mu musical chapter, the pianist presented a program which included many of the most formidable works in the piano catalogue—Bach-Busoni; Chopin-Liszt, and others. Impressive was his use of pedalling to achieve color and orchestral effect. He won an ovation for his command of every department of the art and for his profound musicianship, from an audience composed largely of musicians. The new group may present other notable artists this season. J. E. McC.

John Charles Thomas Ill in Sacramento

SAN FRANCISCO.—San Francisco concert-goers experienced great disappointment when illness compelled one of their favorite artists, John Charles Thomas, to postpone his recital in the Opera House. The event was slated for January 21. Just two hours before his Sacramento recital, the first in a series of eight on the Pacific Coast within a period of two weeks, the baritone was stricken with an acute attack of diverticulitis and rushed immediately to the Sutter Hospital where he is still confined to his bed and attended by three nurses and two physicians. This writer is in receipt of a letter from Mr. Thomas' personal manager, Everett L. Jones, wherein he states that the singer is pronounced out of danger but that it will be several weeks before he will be sufficiently strong to leave his room.

Mr. Thomas has a host of friends and admirers in San Francisco who are wishing him a speedy recovery and expressing their hope that he will be able to fulfill all of his western engagements before returning to the Atlantic Coast. C. H. A.

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Orchestras	*Concertos Played*
BOSTON Symphony Under SERGE KOUSSEVITZKY Boston and New York City	MALIPIERO BACH E Major
CHICAGO Symphony Orchestra FREDERICK STOCK, Conductor In Chicago and Milwaukee	MALIPIERO
MINNEAPOLIS Orchestra EUGENE ORMANDY, Conductor	MALIPIERO
WASHINGTON National Symphony Orchestra HANS KINDLER, Conductor	MALIPIERO
DETROIT Orchestra OSSIP GABRILOWITSCH, Conductor In Pittsburgh	MOZART G Major

Miss Mitchell has the *exclusive rights* to perform the *Malipiero Violin Concerto* in America Season 1934-35.

EUROPE

Soloist with the following Orchestras during Seasons of 1932-1934

Orchestras	*Concertos Played*
AMSTERDAM CONCERTGEBOUW (Two appearances)	Mozart G Major Bach E Major Malipiero
PARIS SYMPHONY (Two appearances)	Szymanowski Mozart D Major No. 7
ROME AUGUSTEO	Malipiero
VENICE SYMPHONY	Malipiero
LONDON SYMPHONY (Albert Hall)	Brahms
ANTWERP	Szymanowski
BRUSSELS	Brahms and Mozart G Major
VERVIERS	Mozart A Major
DRESDEN	Mendelssohn
HAGUE RESIDENTIE	Saint Saens B Minor
HAARLEM	Bach A Minor and Chausson Poem
ARNHEM (Two appearances)	Mozart G Major Bach E Major
NIJMEGEN (Two appearances)	Mozart G Major Bach E Major
MARSEILLE	Brahms
BRESLAU	Szymanowski
GRONINGEN	Bruch G Minor
BORDEAUX	Mozart D Major No. 7

Press comments sent upon request to

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NEW YORK CONCERTS

JANUARY 28

Jan Smeterlin The eminent Polish pianist, Jan Smeterlin, made his first New York recital appearance of the season in Town Hall on Monday evening. Smeterlin is an artist who combines both the brilliance of virtuosity and the sensitive temperament of an individual interpreter. He is also of independent spirit in the selection and presentation of his programs. On this occasion his list began with the Schubert sonata in A minor, op. 143, reversing the usual order, and later came Busoni's piano transcriptions of Bach's choral preludes, Sleepers, Wake, and Rejoice, Beloved Christians; a Chopin group including the fantasy etude in E flat, op. 10, No. 11; the waltz in A flat, op. 64, and the ballade in F minor; a transcription of Debussy's L'Après-midi d'un Faune by Leonard Borwick, and the Liszt arrangement of six Paganini etudes.

Mr. Smeterlin's Schubert performance was marked by an unassuming, straightforward manner and lyrical grace, which permitted the music to speak for itself. His Bach transcriptions were musicianly and cleanly outlined. The Chopin works brought forward his more virtuosic side, in which brilliance of finger technic and dynamic coloring combined to set forth these works with stirring effect. There was particular interest in the Debussy arrangement, which was a relative novelty; in this work the pianist conveyed with taste and remarkable mechanical control the shimmering and languorous coloring of the tone-poem. Most amazing in their technical wizardry were the formidable Paganini-Liszt pieces, which demonstrated Smeterlin's mastery of keyboard art. The audience was a large one and warmly approbative of the performances.

JANUARY 29

Mary Garden Returning for a New York public appearance after an absence of many seasons, Mary Garden gave a lecture-recital on Debussy, assisted by Jean Dansereau, at the Hotel Plaza. Her vocal program consisted of the Debussy compositions, Air de Lia, Ariette No. 3, Je tremble en voyant ton image, Green, La Chevelure, and Mandoline, all of which she sang with flamboyant gestures and exaggerated facial pantomime. Interpretatively the songs were interesting.

Miss Garden's lecture on Debussy, the central section of the recital, was interspersed with anecdotes concerning the first presentation of Pelléas and Mélisande, her contacts with the great French composer, and her meeting with Maeterlinck. She was rewarded with a great deal of applause by her distinguished audience and her witticisms aroused laughter.

Mr. Dansereau capably performed two groups of piano compositions by Debussy, technically proficient but emotionally uninteresting.

Philadelphia Orchestra Otto Klemperer, guesting with the Philadelphia Orchestra, conducted the present Carnegie Hall evening concert and programmed Gluck's overture, Iphigenia in Aulis; Mahler's Kindertotenlieder (Karin Branzell, soloist) and Bruckner's fifth symphony.

Klemperer's interpretative and baton abilities were set forth at length during his recent appearances with the New York Philharmonic Orchestra and need no further detailed publishment at this time.

Suffice it to say that he gave feeling and illuminative expression to the music of the concert last week, with particular devotion and resourcefulness in the pages by Bruckner. That symphony has notable episodes but also many stretches of what President Cleveland once called "innocuous desuetude."

The Mahler songs are beautifully expressive and were done by Mme. Branzell with lovely application of her rich voice and most eloquent publishment of text.

Philadelphians may well be proud of their indisputably great orchestra, unsurpassed in tonal quality and technical mastery.

Much enthusiasm was bestowed by the listeners on the conductor, orchestra and soloists.

Helen Scoville A recital of piano music was given at Town Hall in the evening by Helen Scoville, who offered two sonatas by Scarlatti (F major and B flat major), the Schumann Carnaval sequence, Sonatine (Ravel) and the Funérailles of Liszt and fifth sonata of Scriabine. Miss Scoville is an artist of individuality and taste. She has a comprehensive, reliable technic, brilliant on occasion. Her interpretations are those of a well grounded musician, possessed of imagination but duly observant of tradition. The Carnaval number was set forth vividly. She also scored particularly in the Scriabin passage. A large audience was on hand, and the applause was plentiful and persistent.

JANUARY 30

Albert Hirsh A young New Yorker made his début at Town Hall on Wednesday night. This was Albert Hirsh, pianist, pupil of Djane Lavoie-Herz. Mr. Hirsh has a magnetic personality, and plays with fleet technic and expressive flair. His first offering was the Bach-Liszt G minor prelude and fugue, continuing with other Bach music, the Beethoven sonata in D minor, op. 31, No. 2, and a final group by Brahms and Chopin. His interpretations are those of a young and ardent nature, governed with the requisite discretion and regard for style. The audience was cordial and manifested interest and close attention from the moment Mr. Hirsh took his place at the keyboard.

JANUARY 31

Livio Boni and Pietro Yon Livio Boni, cellist, and Pietro Yon, organist, were heard at Town Hall in joint recital on Thursday afternoon. Arpad Sandor was at the piano for several of Mr. Boni's appearances. The opening offering was for cello and piano, comprising G. B. Martini's Grave Mistico and the Handel sonata in G minor; for the same combination, the program presented the Brahms sonata in E minor and pieces by Lalo, Van Goenz, Rossellini and Popper. Mr. Boni is an artist of resource and feeling, and he was given musicianly support by Mr. Sandor. Mr. Yon's notable gifts were displayed in two numbers by J. S. Bach—toccata and fugue in D minor and adagio in A minor—in Vivaldi's Sonata V and adagio and minuetto (Porpora) for cello and organ, and in three of his own compositions. These were Speranza, Echo and Hymn of Glory. Long established as one of the foremost exponents of organ music in the country, Mr. Yon registered a fine artistic success.

Philharmonic Orchestra Handel's B minor Concerto Grosso, No. 12, opened the program conducted by Toscanini with the Philharmonic Orchestra on Thursday evening and Friday afternoon. The splendid old classic (for strings) had a translucent and beautifully intoned performance, with the soli played admirably by Messrs. Piastro, Pogany and Wallenstein.

Winding up the concert was Schubert's C major symphony, No. 7, and after the final measures the auditors not only applauded vehemently but also cheered the leader and his accomplished players. Toscanini put a wealth of declamatory grandeur and emotional feeling into his interpretation and the immortal music sang at its full sublimity and effect. It was an unforgettable experience.

Between the two classics there was a world première of a new work, the cello concerto by Mario Castelnuovo-Tedesco, written for, dedicated to, and on this occasion played by, the Russian artist, Gregor Piatigorsky.

The concerto is less of a dramatic than a lyric composition. It is filled with melody of an ingratiating kind, sometimes exceedingly light but orchestrated always with a subtle and resourceful hand. The figuration is graceful; the rhythms are well contrasted; the solo instrument has every possible chance for display in tone and technic. Of the three movements, the middle one, a sort of *scherzo*, is particularly engaging and charmful.

Piatigorsky played masterfully, with musical taste, full tone of lovely lyrical appeal, and amazingly flexible and brilliant execution. One forgot the inherently ponderous mechanism of the cello, for Piatigorsky treated it with the smoothness and airiness of a violinist.

He had a rousing success, Toscanini joining in the applause bestowed by the listeners and orchestral players. Piatigorsky was recalled half a dozen times.

FEBRUARY 1

Rose Tentoni and Frederick Jagel The Criterion Morning Musicale presented Rose Tentoni, soprano, and Frederick Jagel, tenor of the Metropolitan Opera, in the concert of Friday morning in the ballroom of the Plaza Hotel. Mr. Jagel opened the program with the aria, Would You Gain the Tender Creature, from Handel's Acis and Galatea, including in the same group numbers by Widor, Hugo Wolf and Brahms. Later he offered songs in English, among them The Fiddler (Peterkin), There Is a Lady (Bury) and My Parting Gift (Warren). The tenor's notable vocal endowment and interpretative versatility were displayed in generous measure, and he won enthusiastic acclaim. Miss Tentoni revealed her fresh, crystalline soprano and expressive attainments in One Fine Day from Puccini's Madam Butterfly, Ouvre tes yeux bleus (Massenet), Tell Me, O Blue, Blue Sky (Giannini) and other numbers. She delighted her hearers, who applauded her cordially. The two singers joined in the duet, O Terra Addio, from Verdi's Aida. There was a large and distinguished audience. Alice Taylor was at the piano for Miss Tentoni; Edwin McArthur for Mr. Jagel. Both provided sympathetic support.

Boston Symphony Orchestra Dr. Ernst Toch submitted his latest composition to Serge Koussevitzky, and that conductor passed it on—in sound—to the patrons of the Friday evening concert of the Boston Symphony Orchestra at Carnegie Hall. To make the record complete, the same leader and players premiered the work in Boston on December 21.

It was composed last autumn in New York, where Dr. Toch now lives. His opus is called Big Ben: Variation Fantasy on the Westminster Chimes.

The piece was suggested to him in the winter of 1933-34 on a foggy night in London when the famous Big Ben chimes struck the hour as he was crossing Westminster Bridge.

The variations follow the statement of the theme—on orchestral bar-chimes—which also closes the Toch pages. He treats it with freedom and the titular word "Fantasy" is well chosen. One hears the melody in various fragmentary statements, rhythms, keys, forms and moods. No doubt many of the phases and moods of night life in London are intended to be exemplified. As there is no specific "program," it is useless to guess at the literal applications.

The work is a fascinating product, with much real tune, harmonies that even the conservative ear bears comfortably, and orchestration of extreme cleverness and facility. Not startlingly original, nevertheless the gracious novelty has strong musical worth and indisputable picturesqueness. It found much favor with the audience. The performance was finically suggestive and fine.

Koussevitzky programmed also Haydn's G major symphony, No. 88 (No. 13 in B. and H.) and Strauss's Thus Spake Zarathustra.

The Haydn presentation had crystalline and spirited hearing. Lovely music in perfect reproduction. The final movement sparkled dazzlingly, with remarkably fleet and finished playing by the orchestra.

The reviewer unfortunately could not remain for the Strauss tone poem, but reliable reports have it that Koussevitzky gave it large-patterned, profound and passionate utterance; and that a long-lasting ovation expressed the reaction of the audience.

Adele Marcus and Sonia Essin A joint recital was given on Friday evening at Town Hall by Adele Marcus, pianist, and Sonia Essin, contralto. An interesting group was one sung by Miss Essin and entitled Contemporary American Composers. Those represented were Paul Nordoff, John Alden Carpenter, Charles Cohen and Charles Haubiel. Miss Essin also sang Brahms' Zigeuner Lieder and items by Martini and Mozart. Miss Marcus played Chaconne (Bach-Busoni), Variations Sérieuses (Mendelssohn) and pieces by Rachmaninoff, Szymanowski, Scriabin and Chopin.

FEBRUARY 2

Boston Symphony Orchestra A Russian program for the Saturday matinee at Carnegie Hall found Serge Koussevitzky on home territory musically when he led the Boston Symphony Orchestra in Miaskowsky's Sinfonietta (for strings) Prokofieff's Chout, ballet suite; and Tschaikowsky's Symphonie Pathétique.

That Koussevitzky was all fire and flame in his interpretations is a self evident conclusion, and also that with his warmth he effectively mixed fantasy and pictorial power. The orchestra exhibited sustained mastery in tonal beauty and accuracy of execution.

No need to dwell on the aspects of the music itself, as none of it is new to New York. Miaskowsky is not a great symphonic writer but a facile one. The gift of originality is not his. Old as the Pathétique has become, its burning sincerity and colorful orchestration still tower above nearly all the works of the composing Russians who succeeded him.

After its concluding measures, Koussevitzky came forth to bow in response to a long series of thundering recalls.

Robert Goldsand Reappearing in New York after a year's absence, Robert Goldsand, young Viennese pianist, offered a substantial program in his Town Hall matinee recital. The list included Mozart's sonata in B flat major, four Chopin etudes (op. 10, Nos. 1, 2 and 7,

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and op. 2b, No. 11), the same composer's variations on La ci darem from Mozart's Don Giovanni, and the Liszt sonata in B minor. Mr. Goldsand has proved himself a pianist of unusual personal style, in which intimacy and subtlety of conception were outstanding ingredients. In this latest appearance, he demonstrated that he has developed in a technical sense and has added new shades of meaning to his pianistic palette. The Mozart sonata was played with tasteful evocation of style, with excellent disposition of details, and with a technic adequate to its realization. In the rare Chopin variations, virtuosity was demanded in unusual degree. The pianist charmed in his performance of this rather second-rate work as well as in his mastery of the rich tonal atmosphere and tragic eloquence of the shorter numbers of the composer. The Liszt sonata, one of the stock pieces of the grand age of Romantic music which to us today sound a little labored and melodramatic if not played by an artist able to recapture the old glamor, fared remarkably well at the hands of Mr. Goldsand. He realized much of the splendor of tone and largeness of structure of the composition, and at the close had many calls for extras. The audience was one of good size and was throughout most enthusiastic.

FEBRUARY 3

Philharmonic Orchestra Toscanini drew the largest Sunday afternoon audience at Carnegie Hall which the Philharmonic Orchestra has had in a long while for a Sabbath matinee.

The works offered were the Rossini overture, L'Italiana in Algeri; Beethoven's Pastoral Symphony; and three Wagner numbers: Tannhäuser Overture and Bacchanale, and the Daybreak and Rhine Journey music from Götterdämmerung.

The Toscanini reading of the Pastoral has become a tradition. In eloquence, loveliness, and formal perfection, it remains one of the great leader's top achievements.

In such light and spirited examples as the Rossini overtures, Toscanini shines with especial effulgence. The orchestra, too, is unsurpassable when it comes to delicate sound and fleetness of mechanism.

The Wagner selections—well, the reverberating enthusiasm of the auditors furnished the best criticism. It was an afternoon of elevated musical delights, gloriously directed and performed.

Emanuel List An all-Schubert Lieder program was the delectable offering of Emanuel List, basso of the Metropolitan Opera Association, at Town Hall last Sunday afternoon. Mr. List has steadily won increasing esteem at the Metropolitan for his dramatic and vocal achievements, as well as versatility in assuming many varied rôles, not least of which was his splendid Baron Ochs in Der Rosenkavalier. He has also appeared as soloist with the New York Philharmonic-Symphony Orchestra, but in the recital field his abilities were less known. A large audience, including many of his operatic associates, was present to applaud this fine and serious musician's interpretation of a wide range of Schubert Lieder, in which he had the capable assistance of Coenraad v. Bos as a masterly accompanist.

It is difficult to single out particular achievements in this afternoon of fine Liedersinging. Although some of the works were less ideally suited for performance by a basso than were others, the fluent and lyrical style which Mr. List is able to command, along with his skilled treatment of the vocal line, gave much variety and color to his interpretations. He excelled particularly in such delightful numbers as Der Leiermann and others which are universal favorites for their folkish charm, humor and simplicity, while to the majestic proclamations of Dem Unendlichen and Prometheus he was as adequate as to the tenderness of Frühlingstraum and the mysterious atmosphere of Der Doppelgänger. Among the other songs on his program, some of which are comparatively seldom heard were: Gute Nacht, Die Wetterfahne, Der Lindenbaum, Irrlicht, Der greise Kopf, Die Post, Die Krähe, Der sturmische Morgen, Der Wegweiser, Das Wirtshaus, Mut, Aufenthalt, Ihr Bild and Der Wanderer. In diction, tone production, phrasing and coloring of voice for expression's sake, Mr. List demonstrated that he ranks among the best of present-day Lieder artists. The recital had marked success, and there were many recalls for the artist and calls for encores.

Beatrice Harrison Returning for a New York recital, Beatrice Harrison, English cellist, gave a tasteful and musicianly program in Town Hall last Sunday evening. Miss Harrison ranks among the leading cellists of her sex, and her excellent discrimination in arranging a program was evident in the delightful works which she offered on this occasion.

Beginning with the Bach sonata No. 2, in D major, Miss Harrison showed her serious approach to great music and her consummate technical skill in the moving and expert treatment accorded to the three movements of this composition. Warmth of tone and technical brilliance abounded in her reading. A Corelli suite, harmonized by Joseph Salmon, was the rare item which opened the second group—music of quaint charm and melodic glow. The recitalist evinced stylistic graces of outstanding sort in the skilled recreation of the Italian writer's pre-classic idiom. Three works of Delius, Serenade, Caprice and Elegy, were played as a tribute to the eminent English composer who died last year. These pages showed the sensitive style and atmospheric beauty of the dreaming tone-painter, as well as formal devices of interesting nature.

After the intermission, Kodaly's Hungarian sonata for cello alone provided a novel item, in which there occurred many measures reflecting the Magyar's smouldering passion and alternating gay lilt of national folk dances. Miss Harrison gave an outstanding exhibition of virtuosity in this highly characteristic music. The final group included an Old French air, L'Amour de Moy, arranged by Roger Quilter and an Allemande by Senaillé, which evoked fragrant memories of an earlier century of Gallic music. The performer was assisted at the piano by Margaret Harrison, a skilled co-artist. There were many requests for encores from an interested audience.

Other Concerts

Leroy Antoine, baritone, Steinway Hall, January 29, evening.

Nancy Wilson, cellist, and Genia Nemenoff Luboshutz, pianist, Roerich Hall, January 29, evening.

Agnes De Mille, dancer, Guild Theatre, February 3, evening.

Bernard Gabriel and Frank Kneisel in Joint Program

Bernard Gabriel, pianist, and Frank Kneisel, violinist, gave a joint recital on February 3 at Mr. Gabriel's headquarters in the Sherman Square Studios, New York. Mr. Kneisel included in his program the Poeme of Chausson and the Ziguenerweisen by Sarasate. Mr. Gabriel played the seldom-heard variations on the theme God Save the King by Beethoven and the Liebestod of Wagner-Liszt, as well as other numbers.

On February 18 the Marquise Aline de Kerosett, lyric soprano, will give a costume recital at the Ambassador Hotel, New York, assisted by Mr. Gabriel, and with William Lowitz as accompanist.

Edwin and Jewel Bethany Hughes with Orchestra

Edwin and Jewel Bethany Hughes will play the Mozart concerto in E flat for two pianos and orchestra at the McMillin Theatre, Columbia University, on February 14. The orchestra is to be the Greenwich Symphonietta, conducted by Chalmers Clifton.

On February 16, Mr. and Mrs. Hughes broadcast the same concerto over WOR, accompanied by the Newark Civic Symphony Orchestra under Philip Gordon.

Emanuel Feuermann to Sail for British Engagements

Immediately following his second New York recital in Town Hall on February 15, Emanuel Feuermann, Austrian cellist, will sail for England on the S.S. Berengaria. He will give several performances in London and then tour the provinces, following this with a series of recitals on the continent. He plans to return to the United States next January for a three months' tour.

Hofmann's Schedule on the Pacific Coast

Josef Hofmann, now giving concerts on the Pacific Coast, played in San Francisco on February 4; 5, San José; 6, Sacramento. Portland, Ore., will hear the pianist on February 8 and, 10, Eugene, Ore.

"The Musical Surprise of the Season"

ANNY

KONETZNI

DRAMATIC SOPRANO

as Isolde in Tristan and Isolde,

Metropolitan Opera, January 26

New York Herald Tribune, January 27, 1935:

"It was the Austrian soprano's farewell appearance of the season. She sang with firmly produced tones, of opulence and lusciousness of texture. *Only too rarely has one heard the taxing part of the Irish Princess voiced throughout with such consummate ease and with almost unvarying vocal splendor.* One must be grateful for Mme. Konetzni's resources. Dramatically, her conception was dignified, sparing of gesture and imbued with tenderness."

New York Sun, January 28, 1935:

"Miss Konetzni displayed ampleness of voice and resourcefulness in technical skill. *She met the vocal crises of the part with ease and certainty (even to the top C's* of the first and second acts). Her dramatic impersonation had a tragic intensity that carried through to a beautiful vocalization of the Liebestod."

New York Times, January 27, 1935:

"Mme. Konetzi made her farewell a *further proof of versatility* and vocal range shown at her début five weeks since, when she had sung Bruennhilde both in Die Walkuere and Siegfried, and several intervening appearances as Venus in Tannhaeuser and Ortrud in Lohengrin. The Viennese soprano will sail Wednesday with full credit for the pluck and sportmanship with which she did so as a stranger in New York."

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Chicago Civic Orchestra Makes Seasonal Début

Elizabeth Merrill Hubbard Applauded as Soloist under DeLamarter—Chaliapin Returns in Triumphant Recital—Anatol Rapoport Again Scores—Orchestral Programs Impress

CHICAGO.—The Civic Orchestra gave its first concert of the season at Orchestra Hall on January 27. Established sixteen years ago with the view of developing symphonic players, this organization performs its mission well, inasmuch as many of its members are annually engaged by the Chicago Symphony Orchestra or other symphonic organizations throughout the country. Due to that fact their leader, Eric DeLamarter, has only a few months in which to shape this group and, from the results accomplished this year, his ability as a drill-master is evident.

At the concert under review the Chausson B flat major symphony was the *pièce de résistance* and not only was it given a superb reading by DeLamarter, but its interpretation by the young orchestral players would have been a credit to a major orchestra. DeLamarter is known as a Franco-phile and this was attested by his programming the above named symphony, as well as the Thomas overture to Raymond and the ballet music from Massenet's Le Cid. The orchestra also performed a Romantic Overture by Thuille and Frederick Stock's arrangement of the *andante* from the Bach A minor sonata for solo violin, besides supplying excellent accompaniment for the soloist of the day, Elizabeth Merrill Hubbard, soprano.

The name of the soloist was known to us only through the society columns of the daily press as a young member of the *elite* of Lake Forest and Chicago. Mrs. Hubbard surprised her most sanguine admirers by her splendid performance of Lia's aria from Debussy's L'Enfant Prodigue and Korngold's Liebesbriefchen. The possessor of a lovely, rich soprano, she used her voice exquisitely. Her French and German diction was praiseworthy, her phrasing impeccable and her interpretation revealed not only a serious student but an intellectual woman who leaves nothing to chance.

This modest and unassuming young woman won the hearts and the plaudits of the large audience not because she is Elizabeth Merrill Hubbard, but purely through the sheer beauty of her voice, her interpretative style, assurance and *savoir faire*. In her first public appearance Mrs. Hubbard demonstrated without doubt that there is a place for her in the profession among the leading sopranos.

MARIO RUBINI SINGS AT KIMBALL HALL

Mario Rubini, young local tenor, gave a recital at Kimball Hall on January 27, in which he had the assistance of Ida Kogon, pianist. Throughout the program Mr. Rubini pleased the auditors by his good interpretations and beauty of tone and his success would have been complete had he had true pitch.

ANATOL RAPOPORT SCORES AGAIN

Anatol Rapoport, who only a few months ago created nothing short of a sensation at his début in the Studebaker Theatre, duplicated this success at Orchestra Hall on January 25, when he appeared under the auspices of the Friends of Soviet Union. His program contained numbers by Bach-Busoni, Scarlatti, Schumann and Schubert and a group by Russian composers—Rachmaninoff's prelude in G minor, Prokofieff's Satanic Inspiration, Tschaikowsky's Romance and the Russian Dance from Stravinsky's Petrouchka.

Rapoport's prodigious technic served him well, as he took some of the numbers at such furious tempi as to astound his auditors. In the Bach-Busoni prelude and fugue in D major, which, if memory serves right, he played at his first recital, he showed conclusively that his approach to Bach is correct and learned. Scarlatti has in Rapoport a truly fine interpreter and the loveliness of his tone in *pianissimo* passages made the A major sonata one of the happiest moments of the recital. His Schumann and Schubert interpretations are marked by a certain originality which might be questioned by some and praised by others; we cast our vote with the latter. Rapoport's success had every earmark of a personal triumph and the gallery gods shouted their approval, while the more discreet main-floor audience applauded vigorously.

GRACE DENTON PRESENTS CHALIAPIN

After an absence of several years, Chaliapin came back to the Auditorium under the management of Grace Denton on January 28. The giant Russian basso occupies a unique place in the music world. He is an entertainer as well as a singer, and the audience that packed the vast theatre had probably as much pleasure watching him as hearing him. Chaliapin still has the same tricks that have endeared him to the public the world over. As of yore, he announced his numbers, which are not at all those on the program; he strolls on the stage as has been his wont, he changes a song to suit himself, he talks with his audience, motions to them as though greeting old friends. To do all those things one must not only be a great artist but also a great showman. It would be inadvisable for other singers to try to imitate Chaliapin, as they probably would fail where the Russian basso triumphs.

To review a Chaliapin program in the usual manner would be as incongruous as the recital itself. Chaliapin is unique. Some of his tones literally shook the old Auditorium and some of his *pianissimos*, mere whispers, carried to the most remote corner of the vast theatre. It would seem puerile to analyze at this late date all the merits of this extraordinary man, artist and singer. It is a known fact that he has always been in a class by himself and it will ever be so, as long as Chaliapin remains on the stage which he has honored for many years, and which should be graced by his presence for many more to come.

He was superbly seconded by Ivan Basilevsky, who shone in piano solos and supplied uncommonly fine accompaniments.

BELA MARTAY'S VIOLIN RECITAL

In his second recital of the present season, Bela Martay, Chicago violinist of Hungarian origin, displayed the same qualities noted at his début—a fluent technic, interpretative gifts above the average and a tone of unusual bigness. In his reading of the Vivaldi-Franko G minor concerto and of the Brahms D minor sonata, Martay greatly pleased the large audience at Kimball Hall on January 29. The violinist had the able assistance of Prudence Neff, an accomplished pianist and an accompanist of the first order.

ESTHER HART SINGS

A few weeks ago we became acquainted with Esther Hart's artistry, when at the eleventh hour she replaced another soprano in the Apollo Club's presentation of Handel's Messiah. The good impression then produced was more than strengthened on January 30 when she gave her own song recital at Kimball Hall. First of all, Miss Hart had prepared a program that contained many interesting novelties. Then she disclosed anew a voice of lovely texture, used with consummate artistry and produced with no apparent effort. Her phrasing, like her interpretations, leaves nothing to be desired and the palpable hit scored by this young and unassuming singer was in every respect deserved. Her vocal technic is excellent and if her French, Italian and German diction had been clearer we would not hesitate to pronounce her recital perfect. As it is, Miss Hart has created for herself an enviable place among our resident artists. The singer had the good fortune of having as accompanist Edgar Nelson, than whom there is none better. The Loro Gooch Bureau managed the recital.

LAKE VIEW MUSICAL SOCIETY

At the January 28 active members' concert of the Lake View Musical Society in the Three Arts Club, the program was presented by Ann Post, contralto, Grace Desmond Holland, pianist, Anne Slack, cellist, and the Lake View Chorus, under the direction of Mrs. George C. Ickes.

NOVELTIES ON VITALY SCHNEE'S ANNUAL PROGRAM

In order to present programs that are novel as well as interesting, Vitaly Schnee is constantly delving into the piano literature, with the result that his annual piano programs are always of unusual merit. For his recital at Kimball Hall on April 9, the pianist has prepared old classics, novelties and several first performances. Among the classics will be the Diabelli Variations, a colossal work of Beethoven which is played rarely. The numbers to which he will give first performances here include several by modern Russian composers.

SYMPHONY PROGRAM

The Chicago Symphony Orchestra concerts of January 31 and February 1 were conducted by Eric DeLamarter. John Weicher, principal of the violins, appeared as soloist. The program designed by Conductor DeLamarter consisted of the Haydn C major symphony, Schubert's symphony in C major and d'Ambrosio's B minor concerto for violin. The Haydn symphony is a short work, which was a contrast to the Schubert symphony, one of the longest in orchestral literature. Both symphonies, superbly performed by Director DeLamarter and his men, elicited the rapturous plaudits of the auditors. The soloist disclosed a voluminous tone of marked beauty, fluent technic and interpretative insight. The audience as well as his colleagues in the orchestra fêted him at its conclusion.

JEAN TENNYSON SINGS OVER WGN

Jean Tennyson, who had travelled early this week to Bloomington, Ill., to sing at a big meeting in honor of President Roosevelt, stopped here on her way back to New York long enough to sing on January 31 over Station WGN. So impressed with her song were listeners that the station was deluged with letters of commendation and Miss Tennyson was offered an important concert engagement in this city at the Auditorium Theatre on April 21.

HANNA BUTLER STUDENTS' ENGAGEMENTS

Many pupils from Hanna Butler's large class are constantly in demand for professional engagements. Willa Dryden, lyric soprano, is on tour with the Rhodes Opera Company, singing in Hänsel and Gretel and L'Enfant Prodigue. Marjory Livingston sang a return engagement at the Wilmette Woman's Club on January 25 and is engaged to appear as soloist with the University of Chicago Orchestra, under Dr. Frederick Stock, on March 2 at Mandel Hall. Her numbers will be the Liebestod, Dich Theure Halle and Walküre's Cry. Harold Willard, baritone, has been engaged as soloist at the First Church of Christ Scientist in Evanston. Ryta Wasawska and Terrence Tassmussen are on the staff of Station WAAF, Palmer House. Thelma Jensen, soprano, sang for the Drama Circle on January 18 at the Lake Shore Athletic Club, Auverna Smith, contralto, gave a program at the First Congregational Church of Evanston on January 24. Ruth Loftis, soprano, sang for the Republican Club at the Hamilton Club on January 23.

COLLINS-HARRISON STUDENTS AT AMERICAN CONSERVATORY

The piano pupils of Edward Collins who presented the American Conservatory recital of January 26 with voice students of Theodore Harrison, acquitted themselves admirably and gave their teacher every reason to feel proud. Jeanne Zavita, Louis Fishman, Louise Lennox, Goldie Robbin and Alice Landgraf played Bach-Tausig, Mozart, Chopin, Sinding, Granados, Paderewski, Edward Collins and Bartok numbers in a manner which showed that their training has been along sane and conscientious lines, besides revealing individuality of interpretation. The vocalists taking part included Winifred Hohf, Mary Sears, Wom Pak, David Austin, Marston Pearson, Elizabeth Pitsch, Howard Jarratt, Patricia Hellweg, Mackenzie Ward, Walter Murray, Mary Martin and Richard Schreiber.

KARL ANDRIST
will give a violin recital at the Barbizon-Plaza Concert Hall, New York, on February 25. Mr. Andrist has not been heard in New York in concert during the past three years.

AMERICAN CONSERVATORY NOTES

Berenice Viole played a group of piano numbers before the lecture given by Dr. Robert Gault on the Teletactor in Hubbard Woods on January 22.

Mark Hoffman, formr student of Rudolph Reuter, has been engaged as director of music at Greensboro (N. C.) College.

John Eliot, pupil of Karleton Hackett, sang the tenor rôle in Rosseter Cole's new opera, The Maypole Lovers, presented at the Arts Club on January 9 under the auspices of the American Opera Society.

Three students, Dorothy Coski and Adele Broz, pianists, from the studios of Edward Collins and Mr. Reuter, respectively, and Richard Kesner, violinist, pupil of Herbert Butler, will play in the final contest this month for an appearance as soloist with the Woman's Symphony Orchestra.

Elizabeth Pitsch, soprano, student of Theodore Harrison, and Leo Heim, pianist, pupil of Allen Spencer, presented the Twilight Musicale program at the Hyde Park Hotel on January 20.

Members of the Allen Spencer Club were heard in recital at the conservatory on January 29.

Mary Frances Averill, soprano, from the Charles La Berge studio, gave two costume recitals, afternoon and evening programs in Ft. Atkinson, Wis., on January 17 and in Lake Mills, Wis., the following evening.

Helen Love, soprano, and Carmen Learn, tenor, student of Mr. Hackett, appeared as soloists in a recent performance of The Messiah at Clinton, Ia.

Russell Perkins, baritone, pupil of James Mitchell, won first place in the recent radio contest conducted at the Roseland State Theatre, Gary, Ind., and is now broadcasting regularly over Station WIND.

(*Continued on page* 23)

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Musicales

Isidor Strassner Conducts Roerich Institute Orchestra

Roerich Hall, New York, was filled on January 30 to hear the Master Institute Symphony Orchestra under Isidor Strassner, who presented the seventy-five players in a well prepared program. Conducting with vigor, Mr. Strassner brought out the good qualities of his young performers, especially the strings, which played with enthusiasm and ability in Bach's suite in D. The violins in this were especially incisive in the Air on the G string. Later items included Mendelssohn's Italian Symphony, performed with spirit, and Hungarian Dances (Brahms).

Jacques Margolies, seventeen-year-old violinist, showed ability in the Paganini concerto, his harmonics and double notes being especially effective, and Edith Rosen played Mozart's D minor piano concerto with advanced technic. The orchestra accomplished the accompaniments to the concertos with sympathetic ensemble. Loud applause paid tribute to conductor and performers.
F. W. R.

* * *

Gustavo Carrasco Heard

Don Gustavo Carrasco, tenor, provided the major portion of a musical evening at the von Steuben studio, New York, on January 26. He sang old classics with warmth, following these with Spanish and Italian items, sung with temperament and finish. A song in English by Manning, and Tschaikowsky's Nur Wer die Sehnsucht Kennt showed feeling. The latter was succeeded by Schwertlied (Wagner), in which he obtained splendid effect, and a German articulation akin to that of a native. Ninette, Nino, a character song, had spontaneity and appeal. Stephen Whitford, pianist; Blanche Seymour, character actress, and Else Selva, accompanist, also were heard. F. W. R.

* * *

Nathaniel Robin Presents Cecily Lambert, Pianist, and I. A. Hirschmann, Guest Lecturer

Nathaniel Robin invited a select group to an informal musicale at his Carnegie Hall, New York, studio on February 1, presenting Cecily Lambert, pianist, and I. A. Hirschmann, guest lecturer. Mr. Robin linked together his avocation of painter and vocation of music teacher by affixing to each program an excellent woodcut of either Brahms or Chopin.

Miss Lambert is a mature young musician, both from the standpoint of technic and interpretation. She played the first movement of Schumann's Fantasie, La Danse de Puck and Jardins sous la Pluie (Debussy), Rhapsodie, B minor (Brahms), In the Night (Bloch), Islands in Gray (Robin), Nocturne (Fauré), etude, G sharp minor (Scriabin), and Ballade, F minor (Chopin). Mr. Robin, who studied with Bloch for years, played this Bloch composition for the first time over Station WOR. Islands in Gray is one of the most recent of Mr. Robin's pieces and Miss Lambert introduced two movements from the suite at this intimate recital. It is impressionistic, color music, well worthy of a place on any recital program. Miss Lambert is a pianist who lists among her talents a widely colored tonal palette, good phrasing and smooth playing. She was applauded sincerely by the audience.

Mr. Hirschmann, advertising director of Lord & Taylor until March, when he assumes his new duties as vice-president of Saks' Fifth Avenue, chose as his subject for discussion Architectural Music. Mr. Hirschmann is closely allied to the music field, too, having been the first program annotator with the Philharmonic Orchestra over WOR. He also participated in the creation of WOR, which was a pioneer in radio. Mr. Hirschmann introduced his talk by referring to it as a "strained interlude" during the performance of great music—an art which he claims is too much talked about and too little heard. The speaker deplores the gross and depressing fallacy of a common denominator of thought not only in music but in other fields and is against the practice of thinking of great music in terms of another's opinion. To show his points of departure from the "fashions" in great music, Mr. Hirschmann proceeded to set forth his personal likes and dislikes, and the manner in which he had changed his judgments —not as certain music came into vogue, but by personal experience in playing it and hearing it performed. For instance, he holds the belief that Berlioz is one of the great composers of all time—and to him the three B's in music are Bach, Beethoven—and Berlioz. He does not consider Rimsky-Korsakoff a composer. Mr. Hirschmann insisted that modern music should be heard and listened to without any predisposed prejudices or attitude towards it; but he says that no matter how open-minded we have been in trying to listen to and enjoy modern music, nothing has come out of the last quarter century which is the expression of any living quality. He judges that Stravinsky and Schönberg so far have contributed the most —if anything—toward the period. This has been without question the most restless period that our Western civilization has gone through. Efforts have been expended to create new sounds rather than express eloquent sympathies. If there is to be a renaissance in music, Mr. Hirschmann believes that it will come in this country. M. S.

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Mary Benjamin Sings for Carroll Club

Mary Benjamin, contralto, pupil of Virginia Colombati, gave a program on January 20 in the Carroll Club, New York, at the third Sunday musicale of the organization. She sang numbers by Bohm, Schubert and Handel, the aria Mon Coeur s'ouvre à ta Voix from Saint-Saëns' Samson and Delilah, a song from the Hebrides, and works by Alvary and Tosti. There was a select audience, which gave every evidence of enjoyment in Miss Benjamin's musicianly singing. J. V.

* * *

Edith Gaudenzi Sponsors Recital by Jascha Bron

Jascha Bron, violinist, gave an intimate recital in the music room of Edith W. Gaudenzi's New York home on January 21 for a few prominent persons who had known him during his tours in America as a child prodigy under R. E. Johnston. Remarkable as were his youthful talents, his mature artistry and the incredible speed and clarity of his technic have outdone the early promise. His program included praeludium and allegro (Pugnani-Kreisler), Ave Maria (Schubert-Wilhelmj), Habanera (Sarasate), Schön Rosmarin (Kreisler), Minuet (Mozart), Sicilienne and Rigaudon (Francoeur), Valse Bluette (Drigo), Scherzo Tarantelle (Wieniawski) and Slavonic Dance (Dvorak-Kreisler). The audience applauded him with frenetic enthusiasm. G. N.

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Haubiel in Rôle of Composer-Pianist Before Matinee Musicale

The New York Matinee Musicale presented a program at Aeolian Hall, New York, on January 26, featuring Clara Lang, soprano, and Charles Haubiel, composer-pianist, assisted by Dorothy Kesner, violinist, and Thomas Jacob Hughes, pianist. Most of the music was from the works of Mr. Haubiel, including minuet and gavotte for two pianos, a song, Love Hidden, and three Elizabethan songs from Mr. Haubiel's incidental music to Margaret Crosby Munn's play Will Shakespeare of Stratford and London. The two-piano excerpts were played with excellent blending of tone by Mr. Hughes and Mr. Haubiel and proved interesting pieces, strongly rhythmic and expert in craftsmanship. Mr. Haubiel also played a group of piano solos of his own composition. The Elizabethan settings were of the simplicity and melodic charm appropriate to the period. Miss Lang, who sang them, scored for tonal clarity and good delivery. She was heard also in the Air de Lia from Debussy's L'Enfant Prodigue and songs of Strauss, Brahms and Cyril Scott. Miss Kesner won applause for her playing of the Bach Chaconne. The entire program was performed with skill and met with the enthusiastic approval of the audience. R. B.

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Comoroda as Guest Artist at Gabriel Studio

Jeanette Comoroda, dramatic soprano, was guest artist on January 27 for the third Sunday evening musicale held at the New York studio of Bernard Gabriel. Miss Comoroda included the aria Pace, Pace from Verdi's La Forza del Destino, a group of Italian folk-songs, and three songs by Grace Leadenham Austin. These were At Even Time, Daydreams and Rain at Night. The last mentioned is dedicated to Miss Comoroda, and was so well received it had to be repeated. Mr. Gabriel was heard in several piano solos. N. S.

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BROOKLYN HAILS NEW STAR IN OPERA

MYRTLE LEONARD, CONTRALTO, IS ENTHUSIASTICALLY ACCLAIMED IN BOW IN LA GIOCONDA

RECEIVES SEVEN CURTAIN CALLS

CALIFORNIAN SHARES PLAUDITS WITH ROSA AND CARMELA PONSELLE

Myrtle Leonard, to whom the fine contralto air of the blind mother was entrusted for her first appearance with New York's great company, made a distinct success with the gala Brooklyn audience. Her solo "Voce di Donna" sung in full, round tones and in so intimate a theatre, was instantly applauded by a house including 200 standees. In her ensuing duet with Rosa Ponselle, the two voices blended to the delight of the crowd, and the first act ended with seven curtain calls, the leading artists twice sending Miss Leonard out for a recall alone.
—The New York Times

Before the first act had proceeded far it was also apparent both from what Miss Leonard did and what she left undone that her acting of the part was distinctly above the average.

Of course La Cieca's one big chance to sing comes in the aria "Voce di Donna." Miss Leonard delivered this hard-driven number with commendable care and well-considered phrasing. The voice itself, disclosed sufficient volume and good natural quality. In particular the low tones had a gratifying richness and pungency. In front of the curtain, the large audience rewarded her with an ovation.—*New York World-Telegram*

The role of La Cieca is not particularly advantageous from a dramatic point of view, but gives its holder one important aria. In this Miss Leonard, who was heard here with the Philharmonic-Symphony three years ago in Respighi's "Maria Egiziaca," began her career at the Metropolitan auspiciously. Miss Leonard's voice proved to be of a substantial volume and a pleasing fullness and richness of quality in its lower and middle registers, while not lacking in altitude. Her singing gave an interpretation of musicianship, and scored warm applause and a solo call after the first act.—*New York Herald-Tribune*

OPERA'S STAR DRAWS PLAUDITS FOR BOTH VOICE AND FORM

MYRTLE LEONARD PROVES MUSIC AT ITS BEST NOW—PLEASES BROOKLYN'S EYES AS WELL AS EARS

Gatti-Casazza, the major-domo of the Metropolitan, is gilding the voice beautiful with the form divine. Irrefutable proof is Myrtle Leonard. Honey-blonde hair smoothed into soft waves and cast in a role admirably suited to her voice and figure. Miss Leonard blended her torchy contralto in a mystic union with the brasses and strings of Ponchielli's orchestra.

Those who jammed the Brooklyn Academy of Music, absorbing the Metropolitan's presentation of La Gioconda thrilled to this new trend in operatic divas. Here was something to SEE as well as to hear. . . . But it remained for a newcomer, hearteningly beautiful, to capture the hearts of Brooklyn opera devotees. She was Myrtle Leonard, the sunny California contralto, who made her debut in the role of the blind mother. To Myrtle was entrusted this difficult role and that Gatti-Casazza's faith had not been misplaced was amply rewarded.

Her solo, "Voce di Donna," sung in flowing, round tones in the intimate Academy, brought the audience to its feet in bursts of applause. The smartly gowned audience loved Miss Leonard, as well they might.—*New York Journal*

Myrtle Leonard, a young California contralto, making her debut with the Metropolitan, scored a personal triumph and together with the other principals in the cast acknowledged to seven curtain calls after the first act. As the heroine's blind mother, La Cieca, Miss Leonard was all that one could ask for. A trifle nervous and unsteady in her tones at the start, she became more at ease as the evening passed. The role from a dramatic standpoint is not an important one, but it does afford the singer one important aria. Her delivery of the "Figlia che reggi tremulo pie" cannot be too highly praised. In this, her voice was rich and well rounded.—*The Brooklyn Citizen*

Myrtle Leonard, American born, native trained and with her operatic experience confined to appearances in the West and Southwest sang the role of La Cieca and won deserved approval for her vocal work. . . . When Miss Leonard had concluded her "Voce di Donna" toward the end of the first act, Brooklyn took cognizance of the fact that here is a ranking American artist. . . . The voice is rare in that it is of one color throughout the scale. And experience should add to its richness.—*Brooklyn Times-Union*

The girl from the Golden West was Myrtle Leonard, an American-born and American-trained singer, who appeared in the role of La Cieca. Out in the audience, no less than 30 San Franciscans who had traveled the breadth of the country to see her, applauded her performance with warmth.—*Brooklyn Eagle*

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NEW YORK FEBRUARY 9, 1935 No. 2847

The third and youngest child of Papa and Mama Menuhin is named Yalta. Most of us would like to know what instrument she plays and when she is to make her debut.

—o—

Public two-piano playing has gained enormously in popularity during the past few years. The repertoire still remains limited and offers wide opportunities to composers seeking useful and profitable media for publishment.

—o—

Startling late news from Germany: No prominent performing musician has resigned from his office during the past week. No Mosaic cloud has as yet been discovered by the Nazi music censors in the genealogy of Bach, Beethoven and Brahms.

—o—

Metropolitan Possibilities

Proving that there is hardihood and dauntless spirit even in this decadent age, the public prints have announced that two well-known singers are being "discussed" as candidates for the Metropolitan Opera general managership, which falls vacant next spring:

Leading candidates for the directorship of the Metropolitan Opera to succeed Giulio Gatti-Casazza, whose resignation takes effect next April, are Herbert Witherspoon and Edward Johnson, it became known today.

Edward Ziegler, assistant general manager and considered for some time the most likely prospect for the post of general manager will remain in an advisory capacity. He has been associated with the Metropolitan for two decades.

Mr. Johnson, who is a tenor, has been a member of the Metropolitan troupe for more than a decade. Mr. Witherspoon, who sang in basso rôles at the Metropolitan in the early years of the Gatti-Casazza regime, was artistic director of the Chicago Civic Opera Company in the year that it closed following the Insull collapse.

If anything, the estimate of the abilities and notable achievements of these two gentlemen in the operatic and other related fields is entirely too modest. Either of them would be a logical choice to fill the vacancy, for while Mr. Witherspoon has rather the advantage in maturity and breadth of experience, Mr. Johnson is himself a member of the Metropolitan at this time and thus in touch with its various problems. We have not had statements, however, from either of them as to whether they were willing to take on such a superhuman stint as the directorship of New York's eminent operatic theatre.

The task that faces the new director is not slight, as has often been noted before this. Added to the financial uncertainties of the period through which we are passing, the very structure of opera-giving in the United States is undergoing an important alteration. Although the boxholders' row still remains an imposing façade, and to a certain extent its occupants make or control executive decisions, it is no secret that some of the erstwhile supreme command has been surrendered along with the monetary obligations of supporting the opera. The general public, if it is to be appealed to for funds to balance the budget, will likewise insist on increasing control of policies. Similarly, organizations such as the radio corporations and their affluent sponsors, musical foundations and other groups which contribute to the seasons will rightly influence the giving of opera according to their own ideals.

Finally there is the modern generation of music-lovers to reckon with. Their tastes are unusually exacting; it is no secret that they have little patience with the stock repertoire of older operas. Perhaps an approximation to what this segment of serious young folk desires is provided in the list of masterpieces offered this season by the Philadelphia Orchestra stage productions. But it is a different matter to fill a theatre six times a week; that is not so easy as to present ten great works at intervals, with adequate time for rehearsals and other production details, including the designing of new and interesting scenery. Somewhere compromise will have to enter, and that is where criticism will begin to roll in.

Our best wishes to the fortunate candidate who is chosen by the board of directors to carry on the excellent work of Mr. Gatti-Casazza. The task can be accomplished worthily; he has proved that. But it requires a combination of diplomatist, artist, executive, financier, endless urbanity and patience.

Yet the recent comments made by Mr. Gatti-Casazza to the press on his sixty-sixth birthday indicate that he regards all the efforts made in the last quarter century in promoting opera in America as worthwhile in themselves, apart from the artistic and other achievements of the epoch. He said in part:

"In this long period of twenty-seven years at the Metropolitan, I have produced about 180 different operas and ballets, including sixteen works by American composers, and I believe that the number of performances I have given in New York, Philadelphia, Brooklyn and on tour in various cities in the United States is approximately 5,500, in addition to about 600 concerts.

"I regret leaving New York and the Metropolitan, but my age justifies my decision to retire. However, I shall leave with my pride more than satisfied, after a management of exceptional duration, which, I believe, is without precedent in the annals of opera.

"I shall always keep in my memory grateful sentiments and deep sympathy for America, which has given me such generous hospitality for so many years.

"I voice my heartiest and most sincere wishes that the Metropolitan may continue without interruption and in its best estate, its brilliant and glorious life."

That is an excellent valedictory and also a splendid conception of an impresario's responsibilities. It is to be hoped that future years will see New York's opera house maintaining to the full the "brilliant and glorious life" it has known under Gatti-Casazza.

—o—

American Renaissance

Culture goes by waves. At no period in the world's history can an even, ordered development, intellectual or spiritual, be discerned. Greece, Rome, Egypt and, some believe, Atlantis—that mythical buried continent—swept at one time and another to their peaks, and subsided. Fifteenth century Europe and sixteenth century England saw Feudalism and the Dark Ages go down before the march of the New Learning.

But this much seems true. Something lights the torch. And civilization as a rule is kindled by stirrings from the past, fresh perceptions of what has been thought, felt, achieved. Atlantean refugees fled, perhaps, to Spain and Egypt and the shores of South America, carrying with them their superior insight and accomplishments to flower later into those prehistoric hints that so puzzle archaeologists of heights reached and lost.

In 1453 the Turks took Constantinople. Scholars fled. And Europe and later England were the richer for this scattering. Elizabeth with her genius for government gave to her people a peace that released their powers. The discovery of America fed their imaginations with the belief in Eldorado. The invention of printing made possible the dissemination of the scientific and literary material developing from the Oxford group of whom Erasmus was one for a time. And the flame of artistic achievement blazed high.

Again, in the nineteenth century, the romanticists rediscovered their own great. And Milton, Spenser, Shakespeare revived the embers all but smothered beneath the ashes scattered by Dryden and Pope, and gave us Keats, Shelley, Coleridge.

Another scattering of the scholars and the artists is at hand. And where the torch goes, there follows flame. That is the record of history. Perhaps the soil is not ready; and again it may be. Materialism has had its jolts; even admitting that America was as materialistic as Europeans asserted. And a steady groundwork of university cultivation, of foreign travel, of native achievement exists. Whenever a nation for any reason whatever drives out its intellectuals that land where they take refuge profits. Already has America benefitted by European intolerance; its Pilgrims and its Puritans prove that. May not this present exodus bring that final spark which will stir to fire American art? May not the spirit of the Renaissance which has through the centuries been moving westward have come at long last to American shores?

In the past art and literature, learning, scientific research have felt the quickening of such scatterings. This newest persecution is sweeping before its blasts an indiscriminate assortment of the great, and among their number are musicians of note, since music, that latest of the arts to develop, is now in full flower. If America has been even more laggard as many believe in musical development than in literary and artistic, here is her opportunity. Reënforced from the very centre of that art's achievement, let the American musician catch up the torch and move forward to his great future.

—o—

Opera and the Theatre

William J. Henderson, writing in the New York Sun of February 2, commented upon the performance by the Metropolitan Opera Association of John Laurence Seymour's opera, In the Pasha's Garden in part as follows: "The fact is that it was merely another demonstration of a composer's want of what may be called the instinct of the theatre. . . . It was said with some ground that the libretto was not good. But it might have seemed better had the music breathed the breath of emotional life into it. The opera was devoid of action, but that is of no significance. Operas in which people stand still and sing can be powerfully dramatic if the people are singing about those big emotions which create drama. In the Pasha's Garden offered a basis for some tumultuous emotions, but the story required that they be suppressed. . . . The composer had said that it was his purpose to make the orchestra reveal what was going on inside his characters. . . . It is an old rule of the theatre that no matter what perplexities beset the characters in a play everything must be clear to the audience. . . . The text could not be understood because so much of it was distorted in the musical setting. It was impossible to know what the players were saying. . . . But even if everything had been intelligible the calm unruffled progress of most of the music would have killed the opera. There was no dramatic point to it. It did not sound like dialogue flowing over a current of suppressed emotion. It was without emotional quality in itself and therefore offered no stimulus to the imaginations of the auditors. There is no use beating about the bush; the thing was not an opera."

There is so much of sound constructive criticism in the above quoted comment that perhaps there is no need to enlarge upon Mr. Henderson's putting of the case. It is just such intelligent pointing of the way, if composers will heed, that will bring American opera on to success.

Opera is theatre. That is a rock on which many composers of the past as well as of the present have wrecked their barks. And good theatre demands emotional crises, clearly put: so says Mr. Henderson, so say all successful dramatists. Granting that good *libretti* are rare—there has been little enough provocation for their writing—so, it seems, are composers with the instinct for knowing such a text. Surely it was not just bad luck that condemned so many of Schubert's attempts at opera on the score of impossible *libretti*. After all, the composer must have lacked dramatic flair or he would not have made the selections. Deems Taylor, who has gone farthest along the road of American operatic writing, realizes this need. For The King's Henchmen he selected as a partner Edna St. Vincent Millay, a poet of undoubted dramatic talent even though, at times unfortunately she forgot about being a dramatist and turned pure poet. And then Mr. Taylor went even further, and chose to embellish with music that successful play, Peter Ibbetson. Not that all good plays will make good opera *libretti*. But it is safe to say that only a genuine dramatist can write good opera *libretti*. And the sooner composers realize this fact, the better for the future of American opera.

VARIATIONS

By Leonard Liebling

Before me lie six volumes of music composed by Leopold Godowsky. The collection is called Miniatures.

Three of the books contain miscellaneous pieces; the rest of the set comprises, respectively, Three Suites, Ancient Dances, Modern Dances. All the examples are piano duets, for four hands.

With absorbed interest I have examined and played the Miniatures during the past ten days or so. I feel that I know this Godowsky opus well enough to write about it intimately and I wish I had a whole page or more at my disposal to do so. Less space hardly offers justice to a discussion of forty-six little masterpieces; and they are just that.

The fact that the Miniatures primarily serve an educational purpose, does not in any degree lessen their eloquence and charm; and the small forms and dimensions in which Godowsky's invention moves here, in no way hampers the rich flow or musical variety of his genius.

Most astonishing matter of all, the pieces may be performed by pairing the most skillful player with almost a beginner; for while the *secondo* parts contain the melodic, harmonic, and rhythmic amplifications, the *primo* voice is kept within a five-tone and adjacent compass, and in one key, avoiding double-notes and the passing under of the thumb; and using mostly *unisono* position for the two hands.

In other words, while *primo* sounds the simplest kind of melodic voice, *secondo* engages in the most decorative, contrapuntal, and colorful comment and elaboration. In that way the young learner is exercised technically while his musical perception and fancy are stimulated through the realization that he is contributing to the lovely effect of the composition as a whole.

Nothing more amazingly clever or useful has ever been contributed to the pedagogics of the piano, especially as Godowsky with canny resourcefulness allots the *primo* measures mostly to the weaker fingers, thereby equalizing them all in facility and strength.

Of course, piano duets for teacher and pupil are not a new thing, but every instructor knows how trivial and boresome his rôle is made in the usual part assigned to *secondo*. In the Godowsky system he is constantly intrigued by the beauty and scholarliness of the accompanying partnership.

In an informative preface the late Frederick H. Martens writes that of the forty-six *secondos*, twenty-two are easy, eleven somewhat more difficult, and thirteen rather advanced. Also that Godowsky has "with meticulous care indicated every detail of fingering, pedalling, phrasing, tempi, expression, and dynamic light and shade."

Godowsky himself contributes a short and modest explanation in which he says: "My aim in the Miniatures is to interest while I instruct; to educate while I entertain. . . . The Miniatures were composed in the summer of 1907 . . . in this new edition they are thoroughly revised, considerably improved and copiously annotated. . . . Five of the numbers are on black keys only. . . . The more ambitious pupils can ultimately play the teachers' parts."

What a wealth of imagination and craftsmanship has been put by Godowsky into the Miniatures is best appreciated only through first-hand study of them. Mere wordy description could not re-create their effect. The composer's thematic ingenuity, his mastery of style, form, and harmonic colorings are in brilliant evidence from the first measure to the last. Innumerable moods voice themselves as one goes through the 200 or so pages—moods of sentiment, reflectiveness, pathos, sly humor, rollicking gaiety.

To give an idea of the diversified character of the Miniatures, some of their titles may be quoted: Serenade, Meditation, Pastorale (Angelus) Arabian Chant (Orientale) Funeral March, Symphonic Scherzo, Ballade, Nocturne, Barcarolle, Humoresque, Toccatina, Impromptu (Days of Yore) Military March, The Scholar (Fughetta) The Miller's Song. In the Suites, we have Rustic Dance, Lullaby, At Night, Cradle Song, In Church, Prelude (Organ Point) Chorale, Hymn, etc. In the Ancient Dances, the Bach titles prevail. The Modern Dances offer Polka, Ländler, Tarantella, Czárdás, Mazurka Polonaise, Valse Elégiaque.

You will understand from the foregoing incomplete list how many standard types of composition are brought to the knowledge of the pupil. What they reveal to him in the formation of style and taste is easily apparent, particularly as each piece has its analytical annotations, written tersely and arrestingly by Frederick H. Martens.

You will think me carried away by the fascination which grips every confirmed piano addict in the presence of anything that emanates from the oracular pen of Godowsky. As a matter of fact, my story is not nearly thorough or enthusiastic enough.

In these Miniatures is the essence of Godowsky's personality as a musician, player, pedagogue, inventor, thinker, poet. Here you have the simplified epitome of his profound researches, his advanced discoveries, his towering mastery of every phase of the keyboard in practical, æsthetic, and musical application.

I unhesitatingly place the Miniatures beside Godowsky's Passacaglia, Sonata, Java Suite, Walzermasken, and epochal transcriptions of Chopin and Bach.

* * *

The incredible duet collection is published by Carl Fischer, Inc., New York, at one dollar per volume. They also offer (at twenty-five cents) a Key to the Miniatures, forty-six analytical essays by Maurice Aronson, who believes only in God and Godowsky.

* * *

On February 15, fifty years will have passed since the death of Dr. Leopold Damrosch, illustrious conductor and musician, and father of the famed Walter, Frank, and Clara (Mannes).

It is well to pause occasionally in the flood rush of present-day New York musical activity, and to recall the eminent pioneers who built the foundations upon which the tonal life of the metropolis reared itself to artistic dignity and importance.

Of those early prophets and workers, Dr. Leopold Damrosch was surely the most gifted, versatile and enthusiastic, for he shone in many capacities.

Born in Posnia, Poland, October 22, 1832, Dr. Damrosch early showed his musical gifts but as so often happens, his father objected to the son's becoming a professional musician and desired him to study medicine. Leopold obediently did so and took his degree at the Berlin University, where he became assistant to Dr. Greefe, the renowned eye specialist.

However, young Damrosch had kept on with his musical studies and suddenly decided not to practice medicine but to adopt his preferred career in tone.

In 1856 he, his friend Hans von Bülow, and the cellist Cossman gave chamber music concerts in Berlin and elsewhere. The same year Franz Liszt offered Damrosch an engagement as first violin in the Weimar Court Orchestra. The youthful musician became a devoted adherent of Liszt and the then new school of music, and they established a firm and lasting friendship and association in art. In token thereof, Liszt dedicated his symphonic poem, Tasso, to Dr. Damrosch.

During his stay in Weimar, Leopold married Helene von Heimburg, a young singer at the Opera who was one of the first to sing Ortrud in Lohengrin, under Liszt's direction. The couple had become engaged at Liszt's home and he later officiated as godfather at the christening of Dr. Damrosch's eldest son, who was named Franz in honor of his great patron.

Dr. Damrosch was summoned in 1858 to direct the Philharmonic Society of Breslau, and later founded the Breslau Symphony Orchestra which is still in existence. He also made many concert tours with von Bülow and Carl Tausig and was extremely active in promulgating the music of Liszt, Wagner and Berlioz.

Richard Wagner also became Leopold Damrosch's close friend, and in 1882 at Bayreuth presented to young Walter Damrosch a manuscript score of the first act of Parsifal for concert performances by Dr. Damrosch in America.

The latter in 1871 accepted an invitation from the Arion Society of New York to become its conductor, brought his family here and made his first public appearance in the United States at Steinway Hall on May 6 in the triple character of conductor, composer and violinist.

In 1873, Dr. Damrosch founded the Oratorio Society of New York; and in 1878, the Symphony Society in the same city. Both organizations are in existence today, the Oratorio Society still independent as a choral organization, and the Symphony Society merged with the Philharmonic under the name of Philharmonic-Symphony Society of New York.

During Dr. Damrosch's symphonic directorship great works received their first performances in America, including Berlioz' Damnation of Faust and Messe des Morts; Wagner's Walküre, Act I and Siegfried, Act III; Rubinstein's Tower of Babel, and Brahms' C minor symphony.

The first large scale musical festival ever held in New York, took place in 1881, under the Damrosch baton, at the Seventh Regiment Armory, with a chorus of 1,200, orchestra of 300, and the following singers: Italo Campanini, Annie Louise Cary, Etelka Gerster, Myron W. Whitney, Franz Remmertz, J. Graf, T. J. Toedt, A. E. Stoddard, M. Heinrich and A. Sohst.

The climax of Dr. Damrosch's career came in 1884, with the founding of German opera at the Metropolitan. That house had been opened the year before with a season of Italian and French opera under Abbey, Schoeffel and Grau. The venture ended in bankruptcy and the directors of the Metropolitan decided to ask Dr. Damrosch to take charge. Among his singers were Mmes. Hanfstaengl, Materna, Brandt and Kraus; and Messrs. Schott, Staudigl and Robinson. The ill feeling against German opera was still strong but with the performance of Lohengrin according to German standards of a real dramatic exposition, the success of this work and of German opera was assured. Then followed Tannhäuser and Walküre together with Beethoven's Fidelio and other operas, all sung in German.

Early in February, 1885, Dr. Damrosch signed a contract wtih the directors of the Metropolitan Opera for a continuation of German opera. But because of the enormous work entailed in being the originator, general director and conductor of an entirely new enterprise, he caught a cold which quickly developed into pneumonia and he died on February 15.

Extraordinary funeral services, in oratory and music, were held at the Metropolitan Opera House, February 18. On the stage sat the complete musical forces of the Metropolitan. The entire house was draped in black.

A resolution sent to the bereaved family, read: "The directors of the Metropolitan Opera House Company, in expressing their sympathy and regret at the death of Dr. Leopold Damrosch, desire to make official recognition of the grave loss they have suffered.

"Dr. Damrosch assumed the responsibility of the present opera season under circumstances most discouraging and with little promise of success.

"Actuated by devotion to his art, he was led to undertake what seemed almost impossible.

"He imparted his enthusiasm, first, to the directors of the Opera House, then to all those whose aid he enlisted, and finally by his charming presence and indomitable spirit, brought about the success which has received such general public recognition.

"A new musical era has been inaugurated by him in New York and we look upon his loss as a great misfortune, irreparable to the public, as it is to his family and friends.

"His fine qualities endeared him to us all, and the purity and sincerity of his character left with us a deep impression. The Board of Directors will attend his funeral in a body."

The music at the Opera services consisted of Bach's chorales, Eine Feste Burg, and When I, Too, Am Departed; and Siegfried's Funeral March from Götterdämmerung. Addresses were made by Henry Ward Beecher, Bishop Potter, Prof. Felix Adler.

During his final illness although conscious of his dangerous condition, Dr. Damrosch talked calmly and even cheerfully to those around him. His only anxiety was that nothing should go amiss at the Metropolitan Opera. He asked to have the scores of Tannhäuser and Walküre brought to his bed and carefully pointed out directions to his son Walter who conducted those works during the last sad days before his beloved father passed away.

That love Walter Damrosch has kept in his heart. His intimates know that he never entirely recovered from the shock and sorrow of his father's sudden passing. Walter has seen to it since that New York music-lovers should keep green the memory of the distinguished Leopold, if indeed the older generations were ever inclined to permit it to fade. There is in all musical history no more touching devotion to a departed parent than Walter Damrosch unswervingly displays for his celebrated father.

New York musical life owes a heavy debt of gratitude to Dr. Leopold Damrosch.

A fitting tribute would be if the city's musicians and music-lovers were to erect a monument to him next year, the sixty-fifth anniversary of his arrival in New York. It should not be difficult to form a representative committee energetic and generous enough to bring such a fine movement to successful realization.

I saw a newsreel the other day of songbirds at play. It was awfully cute. A half-dozen eminent opera singers headed by Maria Jeritza, Giovanni Martinelli and Colette d'Arville gathered about a piano manned by Deems Taylor. They were in high spirits as they sang one of the greatest folk-songs of the ages. To wit:

"Happy birthday to you,
Happy birthday to you,
Happy birthday, dear President—
(very close harmony and delivered
with much emotion)
Happy bi-i-irth-day to you!"

It was so sweet, my dears, so charming a gesture, so simple and naïve.

* * *

What do you suppose it was that gave the giggles to Cora and Mrs. Neuer at a recent General Motors concert in the Centre Theatre? They didn't whisper; that wouldn't be proper during a broadcast, but they both armed themselves with pencils and wrote notes to each other all over their programs. Bert, dignified as ever, seemed not to notice the game and silently upheld the traditions which belong to a pillar of the musical world.

* * *

The biggest laugh I've had this winter was at Mary Garden's Debussy lecture-recital. With all due appreciation for the great career Miss Garden has had, I was so fascinated watching her I could hardly listen to what she said. If you ever discover someone going around making ecstatic gestures, it'll be me. After seeing Mary, I feel that no one should repress any emotion physically. From now on I shall sweep the world before me.

One remark Mary made in talking about Debussy doubled me up completely. She asked, with wide circling arms, "Have you ever seen a genius born on a throne? I never have." Amazing, that, when Mary gets about everywhere, I'm told.

As I looked around me I spotted rapt expressions of varying degrees on the faces of Ganna Walska, Frances Alda, Geraldine Farrar, Marion Telva, Marguerite D'Alvarez, Lulu Breid, Ethel Bartlett, Maggie Teyte, Yvonne de Treville, Kitty Cheatham, Charlie Wagner, Marion Bauer, Grena Bennett, Leonard Liebling, Arthur Hartmann, Julian Seaman, Glenn Hunter, Gladys Axman, William Chase, Pitts Sanborn, Francis Perkins, Mrs. Christian R. Holmes, Rae Robertson, Henriette Weber, Alma Clayburgh and several other notables.

But Mary was too much for me. I went home aching from mirthful emotions self-contained. I'm still sore in several spots.

* * *

Dear Mr. Snooper:

I wonder if you would be interested in the following bit of information:

At the performance of Götterdämmerung the other evening, Brünnhilde and Siegfried had just emerged from the darkness of the cave into the dawn, and were singing lustily, when a third figure, almost hidden under an enormous fur cap, crept cautiously (and unexpectedly) forth from the recesses of the cavern and scuttled across the stage at a great rate. Just as he disappeared hurriedly into the wings, a gentleman behind us was heard to remark in an audible whisper: "My God, there goes Simon Snooper."

Sincerely yours,

LILLIAN MOORE.

* * *

I was caught in a very embarrassing position the other evening in a well-known intimate restaurant. I say, intimate, for it is that kind of hole in the wall where food is served and has only a few tables—all of them in dark corners.

I went to dinner late, as I was tired from snooping, and I hoped that the regular patrons would have become satiated and left for other haunts.

The restaurant was nearly empty, but at a table not too far distant, I recognized a married couple—both singers.

Sipping my warming sherry, I nearly swallowed the glass when I heard the lady—a blonde of uncertain years—say to her baritone husband, "I won't stand it another day. I tell you, I won't stand it."

"Oh, calm yourself. Don't be ridiculous," the husband answered.

"Ridiculous, ridiculous. It's you who are ridiculous. I'm not. I don't make eyes at every attractive man I see, the way you do."

"What do you mean—make eyes at men?"

"I mean, you sap, you make eyes at every *girl*, no matter who she is. Blonde, brunette, red-head. It's disgusting. I won't stand it any longer. I'll leave you."

"That's not true, and you know it. Just because I tried to be nice to that dyed blonde this afternoon, you haven't any right to say that I flirt with every woman."

"So-o, you confess that you were flirting with that woman, do you? All right. I'll show you. I'll show you. Who was it? What's her name? I'll go to her and tell her the kind you are."

"You're crazy. Yon can't do a thing like that. I won't let you. Besides, you don't know who she is—and I won't tell you."

"So you won't tell me. I'll find out who she is. You don't *need* to tell me. There are other ways. How would you like me to divorce you and name her as co-respondent?"

"But I never saw her before in my life until this afternoon. And besides, there was a reason. Why in the devil do you have to be so jealous when you haven't any right to be?"

"Right to be—right to be. Indeed I have plenty of right to be jealous. You aren't true to me. I know you aren't.

"That's absurd and you're just out of your mind. I tell you I never saw that woman until today. And you know it wouldn't be any use for me to go around with anyone else, anyway. You don't let me out of your sight. What a life."

"Who is she? I want to know. You'll be sorry for the way you acted today. Who is she, I say?"

"That," said the baritone husband smiling wickedly, "was the music chairman of the richest music club in New York, and she was talking to me about a date next April. So there. Bah, jealous now, you nut?"

"What? I don't believe it. You are making that up to throw me off. It isn't true. It isn't true."

"Indeed it is, and I'll prove it. This is the lady's name—one you know well, eh?" The husband dragged a card from his pocket and handed it to his wife. "And I am to see her again at eleven tomorrow to settle the date."

"That's a stall. I'll bet she isn't this woman you were flirting with at all."

"She is, too. And what's more, she asked me to bring you, because she wants us to give a joint program."

"For fifty dollars, I suppose."

"No, sir," he said with his thumbs hooked in the armholes of his waistcoat, "they'll pay us four hundred and provide the accompanist."

"I don't believe it," murmured the wife.

I left the restaurant; I felt so embarrassed.

"Mother, do you believe it really hurts that much to do it?"

From Our Readers

Thanks!

(From the Southwestern Musician, Arlington, Tex.)

"The Musical Courier, oldest music paper in America in point of continuous publication, is fifty-five years old this year. Congratulations!"

Teachers Who Know

Oberlin College, Oberlin, O.

To the Musical Courier:

Please accept my thanks for your editorial in the December 1 Musical Courier. I am grateful to you for getting back of worthwhile causes in this way.

An influential magazine like yours can do an immense amount by stimulating thought along certain lines, and if the musicians get solidly back of the idea that teachers in the public schools must study music before they are allowed to teach, there will be no question about the final outcome.

Cordially yours,

K. W. GEHRKENS.

Musical Manna

Birmingham, Ala.,

To the Musical Courier:

Please let me thank you for publishing in Variations, the letter so kindly written you by Miss Alice Graham, in your December 15 issue of the Musical Courier.

As organist at the Alabama Theatre here, it has been my ambition to familiarize the "great American public" (to whom I must appeal in order to hold my job) in my own way with something of the best in music. It is quite true, as Miss Graham said, that I am handicapped with a sad lack of musical education, and also in that I must necessarily intersperse my programs with inane novelty and nonsensical continuity, but I have grown to find it a real enjoyment after all. I might also add that I have received quite a little criticism from the "musical greybeards" you mention so cleverly. This reference was quite a solace to me!

Your recognition of my endeavors as you can easily imagine is quite a compensation to me for a lot of the worry as well as the work that I have had.

With the best of the season's wishes,

Gratefully yours.

DURAND SAULS.

Gatti-Casazza Felicitated on Sixty-sixth Birthday

Giulio Gatti-Casazza celebrated his sixty-sixth birthday on February 3, the last such anniversary that will find him general manager of the Metropolitan Opera. His resignation from that post takes effect in April, at the end of the present season. Mr. Gatti-Casazza expressed himself as regretful in leaving New York and the Metropolitan, but said that his age justified him in retiring. He is looking forward to going to his home on Lake Maggiore for more than a summer's holiday. He said he was not concerned with the appointment of his successor, but hoped that the Metropolitan would "continue without interruption its brilliant and glorious life." In his twenty-seven years with New York's opera company, he remarked that he had produced about 180 different operas and ballets, including sixteen works by american composers. He believes that the number of performances he has given in New York, Philadelphia, Brooklyn and on tour approximates about 5,500, in addition to some 600 concerts.

OBITUARY

Adriano Ariani

PESARO ITALY.—Adriano Ariani, pianist, composer, orchestra leader and vice-director of the Rossini Music Lyceum died on January 29 in this city at the age of fifty-eight years. He was born in Rome, September 25, 1877, and educated at the University of Law and Literature in Macerata; studied piano with Ugolini, Vitali, Sgambati and Rendano, harmony and counterpoint with Cicognani and Mattiolo, composition with Mascagni at the Pesaro Conservatory, and also had instruction in various other instruments. He made his début as a pianist at the age of five, and first played in an orchestra at eight. He appeared as pianist with various orchestras, touring Italy, Germany, England, Canada and the United States. He was for a time professor at the Academy of Santa Cecilia in Rome, where his symphony in B flat won a musical competition in 1905. He held positions as conductor in various Italian cities and later took up residence in New York, where he at one time had his own school of music. He had conducted a season of opera in Brooklyn and also led the Philharmonic Symphony Chorus. Among his compositions were two symphonies, an Italian Suite, Scenes Campestre for orchestra, and an oratorio, St. Francis of Assisi, which was performed in New York in 1917.

P.

Richard M. Brand

CINCINNATI, O.—Richard M. Brand, fifty-nine years old, for twenty years a member of the brass wind section of the Cincinnati Symphony Orchestra, and member of one of Cincinnati's musical families, died on January 27 at his home.

Mr. Brand, youngest of five brothers, all noted in musical circles, had been ranked an accomplished musician since he was sixteen years old. A member of Weber's Band, Frank Simon's Armco Band, and other similar groups, he was also a composer. He belonged to the High Noon Blue Lodge of Masons, Scottish Rite, Shrine, Oola Khan Grotto, and the Clifton Heights Welfare Association. He is survived by his widow, Charlotte Kuhlman Brand, three brothers, George, Oscar and Louis, and a sister, Rose Brand.

At the Sunday Pop Concert on January 27, Eugene Goossens and the orchestra played the *andante cantabile* from Tschaikowsky's string quartet in D major in memory of Mr. Brand. M. D.

Olive Nevin White

SEWICKLEY, PA.—Olive Nevin White, formerly of Pittsburgh and Sewickley, died in Wellesley, Mass., on January 13. Mrs. White was a cousin of Ethelbert Nevin and a daughter of the late Col. John I. Nevin and of Eleanor Hawes Nevin. She studied voice in Pittsburgh and New York and appeared in concerts in cities from coast to coast. For a year she was acting editor of the Sewickley Herald, and later toured with Harold Milligan in Three Centuries of American Music. Mrs. White was active in musical affairs. Following her marriage to William E. White in 1926, she moved to Evanston, Ill. She is survived by her husband, a son, her mother and a brother. R. P.

Laura Gaston

RICHMOND, IND.—Laura Gaston, charter member of the Indiana Music Teachers' Association, daughter of Isaac Gaston who organized Richmond's first band in 1857, and an accomplished pianist, died from injuries received when hit by an automobile. Miss Gaston studied music in Germany in 1879 and later taught music for many years in the Richmond schools. M. D.

Rudolph Hagbart Moller

SEATTLE, WASH.—Rudolph Hagbart Moller, composer of this city, died on January 30 at the age of sixty-five. Mr. Moller was a native of Norway, and during a visit to that country he had received the Order of St. Olaf. R. P.

Philadelphia Applauds Vivid Ensemble and Recital Programs

(*Continued from Page 5*)

The Philadelphia Orchestra concerts of January 25 and 26, conducted by Otto Klemperer, guest conductor, were the twelfth pair given this year and the third pair conducted by Mr. Klemperer.

The outstanding feature of the program was the Bruckner symphony No. 5 in B flat, which was played for the first time in many years. It is of colossal proportions, both in content and in length, taking an hour to perform. It is reminiscent of several of the great composers, notably Wagner, but is skillfully constructed, bespeaking a comprehensive knowledge of all the orchestral possibilities. Many tonal climaxes tend to make it tiresome at times, although the climax at the close of the final movement is impressive, using reënforcements of eleven brass instruments placed on a raised platform across the back of the stage. The sonority is almost overpowering. Mr. Klemperer's interpretation and the orchestra's performance of it were superb.

The soloist of the concerts was Karin Branzell, contralto, who gave an excellent performance of five Kindertotenlieder by Mahler. They were all of sad or tragic import, but were magnificently sung by Mme. Branzell. Gluck's overture to Iphigenia in Aulis was the opening number of the program and finely projected.

Frank La Forge Concert Group

The fifth and last in the series of concerts given this season by the Clarke Conservatory at the Academy of Music was a concert under the direction of Frank La Forge and Ernesto Berúmen of New York City, on January 28. Those participating were Mabel Miller Downs, soprano; Elizabeth Andres, contralto; Santo DiPrimio, tenor; Harrington Van Hoesen, baritone; Gerald Mirate, pianist, and Mr. La Forge, composer-pianist, who was the artistic accompanist for all of the singers of the evening.

Solos were sung by each of the vocalists, as well as duets, trios, quartets and sextets. The vocal numbers were all from operas, except the group of songs offered by Mr. Van Hoesen, which included Robin Goodfellow (words by Ben Jonson) by Morgan, Handel's Hear Me, Ye Winds and Waves, and Mr. La Forge's Hills. This young baritone held high honors for his excellent voice, artistic interpretations, and general beauty of presentation. Each of the soloists is the possessor of a fine voice, which was well used.

Mr. Mirate disclosed fine talent in numbers by Chopin, Sieveking and Rubinstein.

The trio from the prison scene of Faust, the Rigoletto quartet and the sextet from Lucia were enthusiastically received, being notable for blending and balance of tone and tasteful projection.

Philadelphia Chamber String Simfonietta

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its second concert of the season in the ballroom of the Bellevue-Stratford on January 30, before a large and enthusiastic audience. The program for this concert was arranged to commemorate the 250th anniversary of the births of George Frederick Handel and Johann Sebastian Bach, using only music of these masters. The assisting artists were Benjamin DeLoache, baritone, W. M. Kincaid, flute, and Marcel Tabuteau, oboe.

The first part of the concert was devoted to the works of Handel—overture to Agrippina (first time in Philadelphia), Concerto Grosso in G minor for oboe and strings, and the aria, Revenge! Timotheus Cries. Each was beautifully done, the overture being played with all that finesse which is to be associated with the Simfonietta. Mr. Tabuteau again displayed his marvelous tone and exquisite phrasing in the concerto, and Mr. DeLoache sang gloriously in the aria. All were received with warmth by the audience.

The last part was given over to the superb works of Bach—aria in D (transcription by Alexander Siloti), Prelude to Secular Cantata, No. 209 (for flute and strings), and the suite in B minor for flute and strings. These again were magnificently done by the Simfonietta and Mr. Kincaid. Mr. Sevitzky gave effective interpretations, and led the Simfonietta with the artistry which he always exhibits.

Martinus van Gelder, Mus. Doc., gave a unique recital in the foyer of the Academy of Music, on January 30, before an interested audience. It was an informal Improvisational Piano Recital for the benefit of Philadelphia's Unemployed Musicians.

Dr. van Gelder, who is eighty years old and an accomplished violinist, was obliged to give up his violin playing due to trouble with his ears, but as he had always given as much time to piano, he has now bestowed his entire attention on his piano work, giving these recitals for the benefit of humanity.

Dr. van Gelder opened his recital with an excerpt for piano from an orchestral composition of his own entitled The Triumph of Truth, Love and Justice. The remainder of the program was devoted to improvisations upon themes suggested by the musical letters A-B-C-D-E-F-G contained in the first names selected from those handed to the ushers by members of the audience. It was of interest to hear Dr. van Gelder's improvisations, and his excellent technic, tone quality and artistic presentations added to the pleasure of his listeners. He was cordially applauded.

Chamber Orchestra of Philadelphia and Composers' Laboratory

The Chamber Orchestra of Philadelphia and Composers' Laboratory, conducted by Isadore Freed, held its first concert of its second season on January 30, in the Ethical Culture Society Auditorium, before a good-sized audience, especially considering the competition of numerous other concerts of interest on the same evening.

This organization is doing a splendid work in presenting fine chamber music, and in giving composers for chamber music orchestras an opportunity to have their works performed.

This concert was about evenly divided between the old and the new in chamber music, while each number played received its first Philadelphia performance at this time, and three received their first American performance.

The opening number was a Concerto Grosso by Geminiani (1680-1762) finely played with Marian Head and Arthur Cohn as solo violinists and Harry Gorodetzer solo cellist. Two sixteenth century motets by Tomas Luis da Victoria (1540-1749) cleverly transcribed for string orchestra by Mr. Freed proved delightful. A Cantata Francaise for solo voice and symphony by Cleramboult (1676-1749) was excellently sung by Ethel Codd Luening, soprano, with Marian Head, violinist, Victoria Murdock, harpist, and Otto Luening, flutist, assisting. Mrs. Luening has a clear pleasing voice which she used skillfully through the sometimes florid parts of the cantata. Mr. Luening is an able, musicianly performer on the flute.

During the intermission Samuel R. Rosenbaum spoke in a most entertaining manner regarding the program, the performers, and the aims and ambitions of the organization.

The last half of the program was devoted to contemporary composers, of whom Otto Luening, the flutist already mentioned, was the first. Mr. Luening's concertino for flute, harp, celeste and orchestra was given its first public performance, with the composer playing the solo flute part most fluently, with Miss Murdock at the harp and Joseph Allari at the celeste. It is written in the modern idiom, and is an arresting piece of music, with many elements of interest and beauty. The composer and other artists were recalled several times.

Rumanische Volkstanze by Bela Bartok and Concertino for Strings by Eugene Goossens closed the program. The Bartok score was exotic and striking. Mr. Goossens may always be depended upon to provide music expertly constructed, thematically rich and marked by individuality, taste and discerning musicianship.

Alberto Jonas in Lecture-Recitals

Alberto Jonás, distinguished pianist and pedagogue, is giving a series of lecture-recitals on How to Listen to Music at the Combs Conservatory of Music. Mr. Jonás has recently become associated with this conservatory as head of the piano department.

These lectures are to deal with all the different types of concerts which one might ever hear. The first was devoted to piano music, and the listeners were treated to some fine piano playing by Mr. Jonás, particularly the Bach preludes and fugues, with which he illustrated some of the points which he made in regard to the Bach works. His lectures are instructive and lucid, appealing to the non-musician as well as to the student or professional. A keen sense of humor is ever present and prevents any possibility of the lectures becoming pedantic or dry.

Stravinsky and Gladys Swarthout in General Motors Broadcast

The weekly concert of the General Motors Symphony Orchestra on February 3 had as distinguished guest conductor Igor Stravinsky, the eminent modernist composer. Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, was the fêted soloist. The concert was opened, after a brief introductory speech by Stravinsky, in which he testified to his pleasure in conducting for the American radio audience for the first time.

He led first the overture to Russlan and Ludmilla by Glinka, the merry dance-like measures of which were conducted at a rapid pace and with incisive beat. As in his music, Stravinsky seems to cultivate the virtues of brevity and pithiness, rather than any lengthy lingering over romantic preoccupations. Later in the concert he returned to lead six sections from Tschaikowsky's brilliantly colorful Nutcracker suite, which were deftly done if not with any evidence of deep affection for the work. The disappointment of many listeners, in the fact that none of Stravinsky's own works had been announced in advance for this concert, was assuaged when the final group was given over to his arrangement for wind instruments of the Volga Boatmen's Song and excerpts from Petrouchka. The first number (or portion of it) was extremely brief, while the familiar ballet music was taken at a headlong pace and seemed to show evidence of lack of rehearsal. As a whole, however, the composer impressed as a conductor who knows his business and can convey his intentions clearly to an orchestra. He had an ovation at the close.

Miss Swarthout sang the aria Voce di Donna from La Gioconda superbly, with full and rich tones and musicianship of an excellent order. A second number was Ernest Charles' song, Spendthrift, which had its first performance on this occasion. Rather heavily scored in its orchestral arrangement, it proved original in melodic and harmonic style, if rather Straussian in scoring. In her second appearance, Miss Swarthout sang the Habanera and the Seguidilla from Carmen, with much seductiveness and richness of voice, and added Tschaikowsky's None But the Lonely Heart, interpreted with much emotional power and restraint. She had an extremely warm welcome from the audience. Frank Black conducted the orchestra ably for the mezzo-soprano's numbers. R. K.

Mannes Conducting Free Museum Concerts for Seventeenth Year

The seventeenth year of free symphony concerts under David Mannes at the Metropolitan Museum of Art brought an audience of 36,000 to the four January programs. A distinguished visitor on January 19 was Mayor Fiorello La Guardia, who heard the entire two hours of music from a seat in the balcony, where many hundreds of people can be accommodated with chairs. Other hundreds—late-comers—find seats on the floor, and the large mass of auditors stands in the Fifth Avenue Hall and in galleries adjacent.

Symphonies played were the Tschaikowsky fifth, Haydn first, Beethoven sixth, and Goldmark's Rustic Wedding, of which the Haydn and Goldmark were given for the first time at these concerts. Other music new to the programs included the César Franck Psyché suite, Vivaldi D minor Concerto Grosso, Handel-Harty Water Music suite, part of the Charpentier suite, Impressions of Italy, the overture to Verdi's La Forza del Destino, and the Mozart theme and variations from the quartet concerto for solo oboe, clarinet, bassoon and horn. Listed also during January were the Tschaikowsky Nutcracker Suite, Debussy's Afternoon of a Faun, Bach suite in D, Moussorgsky's Night on Bald Mountain, Sibelius' Finlandia, the andante and menuetto from Schubert's A minor quartet, excerpts from Wagner's Parsifal, Rheingold and Siegfried, and two Strauss waltzes, for which Mr. Mannes took a violin from one of the men in the first section, alternately playing and leading as the composer himself did, and as many conductors have since done.

Attendance at individual concerts was, respectively, 9,400, 9,500, 9,200 and 7,700. The January concerts were the contribution of the Davison Fund, established by John D. Rockefeller, Jr. A second series of concerts will be given on Saturday nights, March 2, 9, 16 and 23.

GÖTA LJUNGBERG,

soprano of the Metropolitan Opera, gave a recital in Washington, D. C., on January 27. On the previous evening Mme. Ljungberg was the honor guest at a dinner given by the Minister of Sweden and Mme. Bostrom. She gave a short program of songs, for which additional guests were invited. Among those attending were the Secretary of War and Mrs. George H. Dern and Miss Frances Perkins, Secretary of Labor.

Activities of Richard McClanahan

Richard McClanahan is offering to teachers and students desirous of acquainting themselves with the work of Tobias Matthay, a combination of nine class lessons followed by one private consultation lesson. At a recent interview Mr. McClanahan said, "In this way, anything not understood in class can be cleared up in the individual lesson. I go over the whole groundwork of piano playing and show how the Matthay philosophy is of practical use at every point, especially at the beginning. The course includes an examination of the traditional materials of study, from which a careful selection has been made to form a course or method. This includes the elements of both music and technic in a graded and orderly sequence, and with technic always considered from the standpoint of tone production."

On March 25 Mr. McClanahan will go to Oklahoma to present this work at the Oklahoma College for Women, Chickasha. He spends a week there, presenting lecture classes in the morning and giving private lessons in the afternoons. The course also is to be open to teachers and artists outside of the college. G.

ISIDOR PHILIPP

CELEBRATED FRENCH PIANIST AND PEDAGOGUE

returning for another series of Master Classes, will arrive in this country early in June.

Detailed announcement will be made in these columns later.

Secretary I. Philipp,
Aeolian Hall, New York

Giannini and Menuhin Delight Detroit

Eminent Soprano and Violinist Win Resounding Ovations as Soloists with Symphony Orchestra

DETROIT, MICH.—The thirteenth in the series of Detroit Symphony Orchestra broadcasts by the Ford Motor Company, from Orchestra Hall on December 30 had the charming American soprano Dusolina Giannini as soloist. Miss Giannini's singing of Verdi's Ritorna Vincitor from Aida was magnificent. She also sang Ponce's Estrellita, Verdi's Pace mio Dio from La Forza del Destino, Home, Sweet Home, and excellently interpreted Rossini's Inflammatus, which she sang with the choir.

The choir opened the concert with Adams' The Bells of St. Mary's and the orchestral portion was Dvorak's Carnival Overture, Handel's Largo, the overture from Verdi's La Forza del Destino and Tschaikowsky's Panorama and Walk from Sleeping Beauty Suite. Truman Bradley continues as the efficient announcer.

Yehudi Menuhin, heralded as a child wonder and violin prodigy only a few years ago, came to us on January 3 as guest soloist with the Detroit Symphony Orchestra in Orchestra Hall grown up in stature and artistry. He has grown astonishingly, both in technic and emotion, and superlatives at this late date are just so many words. His approach to the audience and fine bearing are enough to solicit applause and respect. While perhaps it is not in line with a musical review, we take the privilege of complimenting Yehudi's parents for the part they played in not exploiting and spoiling such a genius.

TUMULTUOUS ENTHUSIASM

The seventeen-year-old violinist, now engaged on a world tour, was heard in the so-called Adelaide Concerto, written by Mozart when ten years old, a charming, graceful work. It included several cadenzas arranged by Paul Hindemith. Pure lyric notes of golden intonation characterized the Mozart composition throughout. After the intermission came the adult composition of Bruch's first concerto for violin and orchestra in G minor, which cast a spell over an audience already imbued with enthusiasm. Tumultuous and continuous applause and audible bravos finally brought Yehudi out with his violin, and drawing his bow with depth and without accompaniment he played the superb Bach Chaconne flawlessly. We observed Ossip Gabrilowitsch listening and applauding the encore in his box seat after directing the concert, which in itself was one of the finest heard this season. It opened the first performance in Detroit of Telemann's suite of *Tafel-Musik*, a rollicking, tuneful structure. Following were two up-to-date orchestrations of Bach, Sam Franko's arrangement of his G minor Arioso and Holst's transcription of the Fugue a la Gigue. The final orchestral contribution of the concert was the exciting composition of Respighi's Pines of Rome in which Mr. Gabrilowitsch's conducting took on a new tone of brilliancy. R. C. B.

WJZWEAFWABCWOR

Lauritz Melchior, tenor of the Metropolitan Opera, was heard as an announcer on January 29 when the Vassar College sextet sang for WABC listeners. . . . Harold Morris was Eddy Brown's guest on the American Composer's Hour over WOR, February 3. Mr. Brown and Mr. Morris played the latter's sonata in E flat for violin and piano. William Kozlenko, the commentator of this series, and Mr. Morris gave brief addresses. . . . Carmela Ponselle, mezzo-soprano of the Metropolitan Opera, was a guest at the Manhattan Merry-Go-Round (WEAF), February 3. . . . Also on this date, the WJZ network carried the first of a second series of six programs in which young singers and instrumentalists in elementary and high school glee clubs and orchestras demonstrate the work being done in public school music. The programs emanate from large cities in the East and Middle West under the title of Music and American Youth. The first concert came from Detroit and included four groups of students: an all-city orchestra of elementary and junior high school players, an all-city high school orchestra, a boys' glee club of Eastern High School, and the Central High School symphony choir. The series is under the auspices of the Music Educators' National Conference. . . . Georges Barrère, flutist; Eddy Brown, violinist, and Bernard Ocko, viola player, were the artists presented during the chamber music hour under the auspices of the Chamber Music Society of America on WOR, February 3.

February 4 marked the radio début of Viola Mitchell, young American violinist, just returned to her native country after several years of study and concert in Europe. She was introduced to radio listeners by Gladys Swarthout at the Voice of Firestone concert (WEAF). Miss Swarthout, a mixed chorus and William Daly's orchestra completed the program. . . . Also on February 4, Egon Petri was heard in a special concert over a WJZ hookup. He featured the chorale written by J. S. Bach on his death-bed. Mr. Petri played the NBC pipe-organ, making his American début as an organist on this occasion. The following Sunday (February 11) he will resume his piano broadcasts. . . . The same day, Samuel Barber, youthful American composer and baritone, a nephew of Louise Homer, was heard on WJZ and affiliated stations. The program was made up entirely of Mr. Barber's compositions. He sang Dover Beach to accompaniment played by the Curtis String Quartet. Serenade was played by the quartet, and Mr. Barber was at the piano for his sonata for cello and piano. Mr. Barber received his musical education at the Curtis Institute of Music. . . . February 5, Hans Lange was guest director of WOR's Sinfonietta, in the absence of Alfred Wallenstein, who had gone to the West Coast to conduct the Los Angeles Philharmonic on February 7 and 8. . . . Gladys Swarthout and John Barclay had the leading roles in the Victor Herbert operetta, The Only Girl, presented by the Palmolive Beauty Box Theatre over WEAF on February 5. . . . Saint-Saëns' trio in F, op. 18, was played by Julia Glass, pianist; Rose Polnarioff, violinist, and Phyllis Kraeuter, cellist, during the NBC Music Guild program, February 7, from WJZ. . . . Lawrence Tibbett, in his weekly WJZ broadcast, on February 5, featured the American premiere of a new British operetta hit. Because of You, the chief melody from Give Me a Ring, was the baritone's opening number. He also gave an excerpt from Andrea Chenier, Wagner's Träume and other items. . . . February 6, Maria Jeritza took the place of John Charles Thomas on the Vince Program (WJZ). The baritone, on account of illness, postponed the beginning of his series on this hour until February 13. . . . A feature concert by the Philadelphia City Symphony Orchestra of eighty-five pieces conducted by Dr. Thaddeus Rich was presented over WJZ, February 6. . . . The first performance of music from the new opera Maria Malibran, by Russell Bennett, was heard on February 8, when part of a concert by the Los Angeles Philharmonic Orchestra was broadcast over WJZ's coast-to-coast network. Alfred Wallenstein was the guest conductor.

Today (February 9) the Metropolitan Opera broadcast will be Mozart's opera Don Giovanni, with Rosa Ponselle, Maria Müller, Tito Schipa, Ezio Pinza, Emanuel List and others. . . . The Columbia Broadcasting System (WABC) continue their "Understanding Music" broadcasts. February 12 the Columbia Symphony Orchestra will accompany Anatol Rapoport, Russian-American pianist, in Liszt's piano concerto in E flat. Howard Barlow conducts the orchestra and gives explanatory comments in these programs, which have the cooperation of a committee of the Juilliard School of Music, including John Erskine, Ernest Hutcheson, Olga Samaroff Stokowski and Albert Stoessel. . . . The Columbia system also presents on February 9 a piano recital by Abram Chasins, another program by the Pro Arte String Quartet, and a concert by the Portland (Ore.) Junior Symphony Orchestra. The conductor is Jacques Gershkovitch, and the orchestra is made up of 110 young artists ranging in age from eight to twenty-one. . . . February 10 the WABC network carries another New York Philharmonic broadcast, with Werner Janssen conducting. . . . That evening, the Ford Symphony Orchestra, with Victor Kolar conducting, and Lotte Lehmann, soloist, regale WABC listeners. . . . February 15, the Pro Arte String Quartet continue their series on WABC. . . . The General Motors Symphony concert (WJZ) of February 10 brings Feodor Chaliapin as soloist and Alexander Smallens, conductor. . . . With Mario Chamlee, American tenor, as featured soloist with a concert orchestra under the baton of Karl Schulte, a new series of Swift Garden programs will be inaugurated over a WEAF network from the Chicago studios on February 10. . . . A special program of outstanding American works, prepared in observance of the birth of Abraham Lincoln, will be heard during the Radio City Music Hall on the Air broadcast, February 10 (WJZ). The Radio City Symphony Orchestra under the baton of Erno Rapee is to be heard. Henrietta Schumann, pianist, will play the first movement of George Gershwin's concerto in F. Robert Weede, baritone, is to sing Abraham Lincoln, a composition by Robert Braine of the NBC staff, and the program concludes with Robert Russell Bennett's Abraham Lincoln, a likeness in symphonic form. . . . Frances Hall and Rudolph Gruen give another two-piano program over WEAF on February 10. . . . Nelson Eddy will be guest soloist on the Voice of Firestone concert (WEAF) on February 11. . . . February 12, Harold Samuel, pianist, and the Gordon String Quartet will play compositions for instrumental groups during the NBC Music Guild program over a WEAF network. The Gordon ensemble will play Beethoven's quartet in D, op. 18, and with Mr. Samuel, Brahms' sonata in D minor, op. 1. . . . Lawrence Tibbett's February 12 program in his WJZ series includes the aria Largo al Factotum from Rossini's Barber of Seville, a song, Supplication, by Frank La Forge, and numbers by Guion, Loewe, Wolfe and Stothart. . . . The Cleveland Orchestra, under the baton of Artur Rodzinski, will present a series of eight symphony concerts over NBC networks, beginning February 19. The broadcasts will be heard each Tuesday evening over a coast-to-coast WJZ hook-up, except March 12 and April 9. On the former date the concert will come from WEAF. There will be no broadcast by the orchestra on April 9.

Edward Rechlin, Organist, Appearing in Europe and America

Edward Rechlin, American organist, stresses in his recitals the part of the organ as "the instrument of religious expression." "My intent," he said, when interviewed recently, "is to lay emphasis on the interpretation of Bach in his spiritual significance. Since 1920 I have been striving to express this ideal in my programs, which I have

EDWARD RECHLIN

given in Europe and America before over 600 audiences. I aim to establish the organ in its true mission, clothing it in the regal garments created by Bach."

Mr. Rechlin's concert itineraries have ranged from Augsburg to Munich, Germany, and from New York to Chicago in this country. Twenty-five recitals were given by him in the Mozarteum of Salzburg; the Cathedral in Ulm; the Lorenzkirche in Nürnberg; Christiankirche in Dresden; Matthäuskirche in Munich; Michaeliskirche in Hamburg; and a series at the National War Memorial (open-air organ) at Kufstein, Austria, and elsewhere. Mr. Rechlin will appear extensively in European centers the coming autumn, following a spring tour of twenty-five recitals in America. L.

Lily Pons to Give Benefit Concert at Metropolitan

The only New York recital of Lily Pons this season is scheduled for April 16 at the Metropolitan Opera House. It will be a benefit for the Judson Health Centre. The special committee for the benefit is headed by Mrs. H. Edward Manville, chairman.

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Foreign News in Brief

Furtwängler to Return to Berlin?

BERLIN.—Competent authorities, it is rumored, are negotiating with Furtwängler in the hope of inducing him to return to the directorship of the Berlin State Opera. R. P.

Schola Cantorum Head Selected

PARIS.—Nestor Lejeune has been named director of the Schola Cantorum, founded by the late Vincent d'Indy. R. P.

Italy Celebrates Puccini Anniversary

MILAN.—Imposing ceremonies in commemoration of the tenth anniversary of the passing of Puccini were held here and at Torre del Lago. A marble plaque was affixed to the house in Milan where Puccini lived. R. P.

New Ruling for German Musicians

BERLIN.—A new ruling of the German Musicians' Corporation forbids its members to work outside of Germany, along any lines whatsoever, without authority from the president who, in turn, is accountable to the Minister of Propaganda. R. P.

Historical Site Sold

PRAGUE.—The Mozart Society of Prague has acquired the Bertramka property, where Mozart lived for a time and where he wrote Don Giovanni. R. P.

Tschaikowsky Letters to Be Published

MOSCOW.—The State Musical Publications department is to publish the correspondence exchanged between Tschaikowsky and Frau Von Meck. The letters, which cover the years 1879 to 1881, are particularly important in the history of Russian music and, it is said, the Soviet Government is paying no attention whatsoever to the Von Meck family's objections to having them published. R. P.

Carl Flesch Teaching in London and Paris

LONDON.—Carl Flesch has concluded his twelve weeks' master course in London, which was attended by fifty pupils and listeners. Before leaving the British Isles he played with the leading orchestras of London, Edinburgh and Glasgow. After taking a few weeks' rest at his estate in Baden-Baden, Mr. Flesh resumed his activities in Paris, where he is teaching from January 15 until April 15 at Gaveau's. During this time he will also give concerts in England and Holland. R. P.

Majorca Music

PALMA (MAJORCA).—The Capella Classica (Father Juan Thomas, conductor) gave a concert of old and new music at the Teatro Principal. For the annual Chopin Festival next spring, the piano soloist will be Alexandre Uninsky, who recently won the Grand Prix Chopin, in Warsaw, Poland. E. L.

Paris Musical Competition

PARIS.—Every fourth year the city of Paris offers a prize of 10,000 francs for a "high class" musical composition, by a French composer. The next competition opens in December, and for the first time operettas may be entered. According to custom, the city will offer a public performance of the winning work. I. S.

Wagner Society Gives Pelléas

AMSTERDAM.—The Wagner Society of Amsterdam has announced two presentations of Pelléas et Mélisande, under the direction of Monteux, to take place in February. For these performances an "original" score of the work, formerly belonging to Madame Debussy, will be used. R. P.

Stuttgart Opera Première

STUTTGART.—Our Opera has recently given the first world performance of Faux Waldemar, an opera by Paul Höffer. R. P.

French Composer Honored

ROME.—Albert Roussel, French composer, has been made an honorary member of the Saint Cecilia Academy, in recognition of his work as a creative artist. R. P.

Walska's Theatre to "Go Radio?"

PARIS.—The Theatre des Champs-Elysées, one of the finest in Europe, and the property of Ganna Walska may (so it is rumored) soon be transformed into a "Radio Palace." This would mean the closing of three auditoriums, for the same building contains no less than three complete theatres. R. P.

Wagenaar Sonatina Introduced in Radio Performance

Bernard Wagenaar's new sonatina for cello and piano, which was written for and dedicated to Naoum Benditzky, was given its first radio performance by Mr. Benditzky and the composer on January 11 over WEAF, under the auspices of the NBC Music Guild. This work was recently played at one of Henry Cowell's symposiums in the New School for Social Research, New York, by Nancy Wilson, who also included it in her sonata recital at Roerich Hall, New York, on January 29, again with Mr. Wagenaar at the piano. At the Cowell symposium in the New School, Judith Litante offered songs of Mr. Wagenaar on sonnets by Edna St. Vincent Millay. December 18, the Chardon Quartet of Boston performed his second string quartet at one of that organization's concert series in Boston, and Chalmers Clifton gave Wagenaar's sinfonietta for small orchestra at one of Columbia University's concerts in January. On February 10 Eddy Brown and Mr. Wagenaar will play the latter's sonata for violin and piano over the air.

Vienna Symphony Orchestra Concert Postponed

The Old Vienna Symphony Orchestra (Emil Hilb, conductor), which had planned to give a concert in Town Hall, New York, announces the indefinite postponement of this event.

Brodsky and Triggs' New York Recital Program

The two-piano team of Vera Brodsky and Harold Triggs will be heard in their début recital at Town Hall, New York, on the evening of Washington's Birthday, February 22.

This young American pair have been heard over national radio networks as well as with the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium and with the National Orchestral Association at Carnegie Hall, New York. February 22, however, marks their first appearance in recital.

Their program includes selections of Bach, Brahms and Debussy, two new compositions by Mr. Triggs to be performed for the first time, and several pieces dedicated to Miss Brodsky and Mr. Triggs, notably Danza a Media Noche, a rhumba by Dana Suesse.

Regneas Song Appreciation Hour Broadcast

The regular Thursday broadcast on January 24 by Joseph Regneas over WOR dealt with songs by Schumann and Flotow. The Legend of the Rose was new to most of the invisible audience.

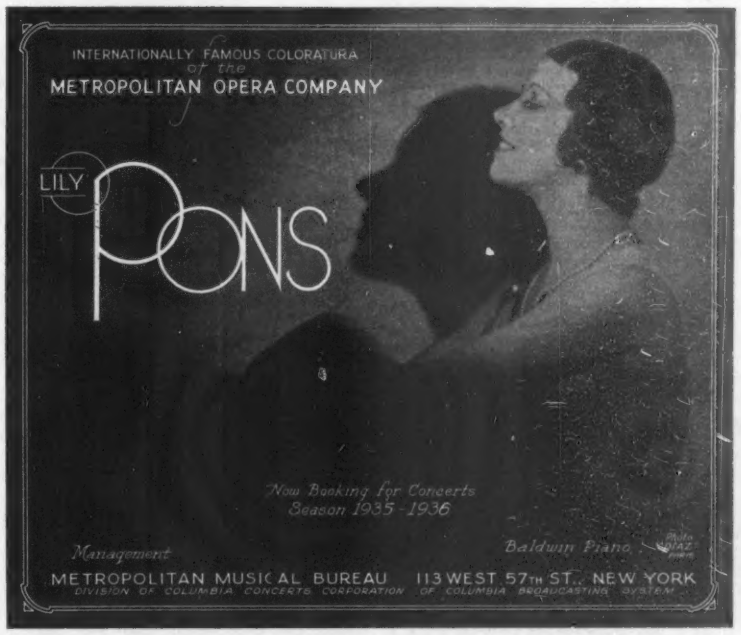
The broadcast over WOR on January 31 by Mr. Regneas had Radiana Pazmor, contralto, as soloist. A point brought out was that Drink to Me Only with Thine Eyes, attributed generally to an unknown composer, actually was written by Mozart. On February 7 Mr. Regneas presented compositions by Scarlatti, Rubinstein and Wintter Watts, with Jessie Beach, soprano as soloist.

Henry Schwab Active in Southern California

The recent activities of Henry Schwab, violinist, now in Southern California, include two formal concerts and various recital appearances at clubs, churches and elsewhere in Ventura, Cal. He has appeared also in Santa Maria, Fillmore; at Holmby College, Los Angeles; at Barker Brothers' Auditorium (Behymer), Los Angeles, and at the Hotel Figueroa in Los Angeles. Further appearances before organizations and clubs of the same city include the MacDowell Club of Allied Arts, California Federation of Music Clubs (Presidents' Council), Harmonia Club and Daughters of the Colonists. In addition, Mr. Schwab has made frequent radio appearances.

Lois Phelps to Play with National Orchestral Association

On February 12, Lois Phelps, young American pianist, is to be heard as soloist with the National Orchestral Association under the leadership of Leon Barzin, in the MacDowell concerto. This will be Miss Phelps' first public appearance in New York, to be followed by a recital in Town Hall on March 8.



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London Hears Medley of Musical Events

(*Continued from page 5*)

The Royal Choral Society gave The Messiah under the direction of Dr. Malcolm Sargent in a brilliant and effective manner. All of the choral singing showed good, unforced tone and careful rehearsing. The soloists were Isobel Baillie, Frank Titterton, Gladys Ripley and Harold Williams.

Compositions by Joseph Holbrooke were played by the Athol Ensemble at Cowdray Hall, presumably with the hope of reawakening interest in this composer. There was a sextet, an Oriental sonata for violin and piano, and a piano quintet. Cuthbert Reavely sang a group of songs. This was the second of a series of concerts devoted to Holbrooke's works. He writes with extraordinary facility and ease.

Peter Bornstein is a violinist of real gifts. He has a superior technic and conquers the difficulties of the too-much-played Bach Chaconne with apparent ease. A sonata by Delius was also given, and a Nardini concerto, as well as works of a more pleasing and popular order.

Wilfred Blunt sang Schubert, Schumann, Brahms, Wolf and Strauss at what I understand to have been his London début, with a baritone of excellent quality, good taste and musicianship, and what may be called magnetism, the essential quality of success that can neither be learned, taught nor described.

Plunket Green was the soloist at the Smoking Concert for Music Lovers. He sang two groups of songs, ten in all, among them Irish folk-songs, or something like them, Stanford's settings of Letts' poems. The veteran singer interpreted each one of them with a style altogether exemplary.

The Lyra Quartet restored a piece by Telemann, and played Debussy's sonata for flute, viola and harp. A work by the viola player of the quartet was also heard: Anthony Collins' Chamber Music No. 4. Altogether a pleasing, informal concert.

Liesbet Sanders gave an attractive program of folk-songs in the Art Workers' Guild. A forceful personality given to histrionics and over-emphasis, but undoubtedly able to arouse emotion. This is certainly better than the colorless drooling of folk-songs one often hears. That may be the way the uncultured singers of the people sing them, but it is not art. Mme. Sanders at least puts art into what she sings, and art wasted, as it sometimes seems, upon an unworthy cause.

Leaving the best, or one of the best, to the last: Beatrice Harrison, Margaret Harrison, Bertram Harrison, and William Brownlow gave a joint recital, being advertised as Miss Harrison's last appearance before her Italian and American tours.

Her part of the program included a sonata by Bach and several works by Delius. The playing was of a high order, virile, big of tone and conception, colorful and sonorous. Delius is a composer well suited to this style of playing, and the music was lovingly interpreted. Mr. Brownlow sang a number of songs in an informal manner, many languages and schools being treated alike.

MARGARET SPEAKS

has been fulfilling many concert engagements, including ones in Montclair, Mountain Lakes and Morristown, N. J., and consecutive appearances on the Firestone Hour since last June. Her numbers on this broadcast have frequently been duets with Richard Crooks and Gladys Swarthout.

San Carlo Opera Plays San Antonio

Plan for Formation of Symphony Orchestra Discussed—Musical Events Include Ensemble Programs

SAN ANTONIO, TEX.—Friends of Music, Town Hall Lectures and the Festival Association (Elizabeth A. Devoe, sponsor) presented the San Carlo Opera Company in Aida and Carmen. The cast of Aida was as follows: Bianca Saroya (Aida); Dreda Aves (Amneris); Aroldo Lindi (Rhadames); Mostyn Thomas (Amonasro); Harold Kravitt (Ramfis); Natale Cervi (King of Egypt); Charlotte Bruno (Priestess) and Francesco Curci (Messenger). The cast of Carmen held Stella De Mette as Carmen; Dimitri Onofrei as Don José; Mario Valle as Escamillo; Charlotte Simons as Micaela; Francesco Curci as Remendado; Natale Cervi as Dancairo; Harold Kravitt as Zuniga; Francesco Curci as Morales; Marie Zara as Frasquita; Charlotte Bruno as Mercedes. Each acted their rôles with distinction, both vocally and histrionically. The ballets were beautiful. Carlo Peroni conducted both performances with authority. The scenery and costumes were colorful. The large audiences were appreciative and curtain calls were necessary after each act of both operas.

ORCHESTRA FORMATION PLANNED

Jerome Rappaport, one of the representatives of the Juilliard Musical Foundation, is in the city to form a symphony orchestra. The foundation desires to promote a greater appreciation of music in this country.

John C. Wilcox, eminent voice specialist, is holding a vocal clinic and music course for teachers.

Hugh McAmis, eminent organist, has been in the city for a short visit with his parents, who live here.

The Chaminade Choral Society (Walter Dunham, director) appeared in its mid-winter concert. The society gave numbers by Harris, Fauré, Gaines, Strauss, Tschaikowsky, Debussy, Brahms and an old French air—all of which were sung with precision, fine tonal balance and color. The assisting artists were Florian Lindberg and Frank Hernandez, violinists, and Agnes Sanchez, pianist. Mrs. Sanchez is also the accompanist of the society.

UNIVERSITY GROUP HEARD

St. Mary's University Orchestra, assisted by the University Glee Club (Albert J. Hagemann, S.M., director) presented an excellent program before a large audience at the Incarnate Word College. Numbers played by the orchestra were by Verdi, Boieldieu, Orth, Rapee and Meyerbeer. A composition of interest was The Evolution of Dixie (Lake). The Southland classic is presented in seven different styles. The orchestra, which numbers thirty, did exceptionally fine work. The glee club of twenty-four sang compositions by Seredy-Tocaben, Mendelssohn, Verdi, Caldicott and two traditional airs, with marked effect. Performances for both organizations, have been scheduled, until the middle of May. S. W.

Viola Mitchell to Appear at White House

Viola Mitchell, young American violinist, who is making her professional début in her native land this season in a series of solo appearances with symphony orchestras, has been honored by an invitation to play for the President and Mrs. Roosevelt at the White House immediately after her Washington début as soloist with the National Symphony Orchestra on February 7. While in Washington Miss Mitchell will also be the guest of Mrs. Elizabeth Sprague Coolidge at a reception given in her honor.

Miss Mitchell's contribution to the National Symphony Orchestra program, under the baton of Hans Kindler, will be the Malipiero concerto, which the composer entrusted to her to play for the first time in public with the Concertgebouw of Amsterdam in the spring of 1933. Thereafter, Miss Mitchell played this concerto at the Coolidge Festival in Italy and on tour throughout the capitals of Europe. She holds exclusive American rights to it until July 1, having played it already with the Boston Symphony Orchestra in Boston and with the Minneapolis Symphony Orchestra in Minneapolis. Other outstanding engagements of Miss Mitchell in the Malipiero concerto will include her performances of it with the Chicago Symphony Orchestra in Milwaukee, Wisc., on February 11, and in Chicago on February 14 and 15, as well as with the Detroit Symphony Orchestra at a date yet to be determined.

Reading, Pa., Opera Company Presents The Mikado

READING, Pa.—The Reading Opera Company (George Haage, director) scored a success on January 21 when they presented the first of two performances of Gilbert and Sullivan's The Mikado. The production went off tunefully and smoothly, with many encores demanded of the principals. The costumes and scenery were effective, and the stage action, which was under the direction of Mrs. George Wolfe, was spirited and well routined. The attendance was a large one. The cast held Harold B. Keim as The Mikado; Arthur Jones, Nanki-Pooh; Joseph L. Brubaker, Ko-Ko; William Maier, Pooh-Bah; Albert Akerblom, Pish-Tush; Eleanor Dwight, Yum-Yum; Catharine Albright, Pitti-Sing; Miriam Knoll, Peep-Bo; Edith Taylor Daniels, Katisha; Robert Bruce Archibald, Umbrella Bearer for The Mikado. The next production of the company, which is to be presented in the spring, will be The Chimes of Normandy. S. T.

Eva Bandrowska to Make American Début

Eva Bandrowska, Polish coloratura soprano, will arrive shortly in America to fulfill engagements. Miss Bandrowska is to make her American début in a recital at Carnegie Hall, New York, on February 24, and then proceed to Cleveland where she will appear as soloist with the Cleveland Orchestra (Dr. Artur Rodzinski, conductor). The singer is also scheduled to appear in March in opera.

Although she has never been to this country before, Miss Bandrowska has won prominence abroad. During the last three years she has appeared in opera and on the concert stage in practically every European country. For her Carnegie Hall concert Miss Bandrowska has selected a program of songs and arias.

Raya Garbousova Sails to Fulfill European Engagements

Raya Garbousova, cellist, who has been fulfilling engagements in recital and with orchestra in America, sailed on January 19 for Europe on the SS. Ile De France. Miss Garbousova had been invited to appear with the Boston and Pittsburgh Symphony Orchestras, but her engagements abroad made it necessary for her to postpone these concerts until next season. She will return to this country early next fall for a coast-to-coast American tour and will remain here about three months. The young artist is scheduled for engagements in Holland, England and Spain; later in February she will depart for the Near East countries, where she gives concerts in Egypt, Syria and Palestine.

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Gabrilowitsch Acclaimed in Dual Rôle in Los Angeles

Eminent Artist Appears Twice as Conductor and Soloist with Philharmonic Orchestra—Kathryn Meisle Wins Success as Recitalist

LOS ANGELES.—Ossip Gabrilowitsch conducted, played and conquered twice, both at the evening and afternoon performances of the sixth pair of Los Angeles Philharmonic Orchestra concerts. The *maestro*-pianist of the Detroit Symphony Orchestra has always been a prime favorite here and the only regret felt is that it has not been possible to obtain his services for a longer period while this organization is being led by guest conductors.

Gabrilowitsch had chosen an all-Brahms program consisting of the Academic Festival Overture, the first symphony and the B flat piano concerto. During the latter the associate conductor Henry Svedrofsky wielded the baton and gave faithful and artistically well adapted service to the illustrious guest-artist. It is relatively easy to be seriously impressive in the C minor and B flat major scores. To do so also in the Academic Festival Overture without becoming bombastic for a moment, demands a grasp of the Brahmsian muse, which in corresponding relation to the two greater works, results in proportionate achievements. Conductorially and pianistically, Gabrilowitsch occasioned experiences for the listener which went far to humanize Brahms while emphasizing the distinctly spiritual elements in those compositions. The Russian-American visitor was given ovation after ovation and was duly honored also by the orchestra which had yielded him its very best.

MEISLE IN RECITAL

Splendid singing of classic Russian and German, modern French and contemporary American songs made the recital of Kathryn Meisle one of the most outstanding vocal events of the year, while Impresario Behymer could record another more than ample-sized audience at the Philharmonic Auditorium. The Metropolitan Opera contralto, who was ably accompanied by Arthur R. Rosenstein, demonstrated vocal versatility in one of the most interesting song programs heard in many a moon, while displaying a voice of splendid freshness, soaring dramatic élan and lovely lyric expressiveness.

ORCHESTRAL PROGRAM FOR CHILDREN

Philharmonic Auditorium was crowded with an appreciative audience, when the Women's Committee of the Philharmonic Orchestra, under the chairmanship of Mrs. Cecil Frankel, offered the first children's Saturday morning program. Henry Svedrofsky directed and William Hartshorn was the verbal annotator. The Animal Pictures by Rudolph Ganz proved the amusing and cleverly orchestrated highlight of the program.

BUHLIG PLAYS GOLDBERG VARIATIONS

Richard Buhlig, eminently equipped and erudite pianist, who recently performed the sonata op. 131 of Beethoven and the Goldberg variations by Bach before an invitational audience at the Millard home in Pasadena, repeated the taxing Bach score in a special program at his studio. This was, as far as can be ascertained, the first public performance of the Goldberg Variations west of the Rockies, and Mr. Buhlig performed them with that emphatic fidelity which characterizes all his readings. The big work was preceded by the C major Prelude and Fugue from the Well-Tempered Clavier and by the Chromatic Fantasia and Fugue. A few days previously he had programmed the last three Beethoven piano sonatas and next Sunday he will offer a repertoire of rarely heard moderns, including the Variations for piano by Copland.

OPERATIC DOUBLE BILL SUNG

Impresario Ralph Paonessa and his casts in Cavalleria Rusticana and Pagliacci won the demonstrative approval of a numerous public at the Philharmonic Auditorium, when the Pacific Grand Opera Company made its début, Maestro Alberto Conti bringing about performances which contained a prepossessing number of vocally and dramatically winsome moments. Paolo Marconi sang the leading tenor rôles in both operas and was welcomed cordially in this, his Pacific Coast début. Hazel Hayes proved her talents anew as Santuzza. Ralina Zanora sang Lola, Vladimir appearing as Turiddu as well as in the other baritone rôle of Silvio. Mme. Alizar was heard as Mother Lucia. Rodolfo Hoyos, a rising young baritone, scored as Tonio, Ruth Gillette revealing striking singing and histrionic talents as Nedda, Richard Dennis sharing honors as Beppo. The Pacific Grand Opera Company is scheduled for additional presentations following the engagement of the San Carlo Opera Company which commences a fortnight's season at the Philharmonic Auditorium this month under the Behymer direction.

B. D. U.

I SEE THAT

Werner Janssen is to be the chief speaker at a meeting of the New York Music Educators' Club at International House, Columbia University, today (February 9).

* * *

Swallows at Dawn, a song by Charles Haubiel from his Portals, a symphonic song cycle, was sung by Anna Hamlin at a WINS broadcast on January 27, with the composer accompanying.

* * *

Another mid-season engagement for Sylvia Lent, violinist, will be a recital for the Thursday Morning Musical of Elmira, N. Y., on February 14.

* * *

Precious Wee One, a new song by Josephine Forsyth, was included in the program which the Orpheus Club of Cleveland, O., (Charles D. Dawe, conductor) recently gave. Chaliapin was the soloist of the occasion.

* * *

Nita Gale, soprano, gives a recital at Town Hall, New York, on February 12. Solon Alberti will be at the piano.

* * *

Boris Levenson's Fantasia on Hebrew Folktunes, and Night in Bagdad are scheduled for performance under Victor Kolar by the Detroit Symphony Orchestra on February 12. His The Room of Dreams was sung at the Rabinoff recital in the Savoy Plaza Hotel, New York, on January 23.

* * *

Harry Blank, a baritone of Philadelphia, is scheduled to give his first New York recital on February 24 at Town Hall.

Toscha Seidel, violinist now making a concert tour of the Canadian Maritime Provinces prior to playing in the Middle West, will be the soloist at a benefit concert for the Workman's Circle in Carnegie Hall, New York, on February 16. One of Mr. Seidel's engagements this month is a concert for the Community Concerts Course of Clarksburg, W. Va., after his return from Canada.

* * *

Granville English will appear as composer-pianist on the program of the National Opera Club, New York, February 14. He will perform his own piano works and Edouard Grobe, tenor, presents his songs. Desire Defrere, Metropolitan Opera baritone, will give French songs and arias.

* * *

Robert Goldsand will give a recital in Amherst, Mass., on February 11, at College Hall, under the auspices of the local Community Concerts Association.

* * *

W. Richard Weagly directed the first performance in America of The Holy Child, by Eric Gritton, early last month, at St. Mark's Lutheran Church, Hanover, Pa., with Virgil Fox, organist. It was later repeated in Westminster, Md.

* * *

The International Poe Society (Richard Gimbel, president-founder) gave a gala concert at The Wolcott, New York, on January 19. Conspicuous on the program were two songs with Poe's texts, Eldorado and Israfel, composed by Edgar Stillman Kelley, sung by Margherita Guzerillo.

* * *

Lilian B. Barth presented Winifred Y. Cornish, pianist, a string ensemble and group of nine women singers, in classic and modern compositions at The Barbizon, New York, on January 20.

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LEA KARINA,

Finnish soprano, artist-pupil of Isidor Achron of New York, recently fulfilled a return engagement at New York University within two months of her first appearance there.

Events in Chicago

(*Continued from page* 14)

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Ann Kaufman Brown, soprano of the faculty, and Ida Krehm, artist-student of Rudolph Ganz, presented the musical program at the Three Arts Club on January 27.

Ralph Cissne, conductor of the Joliet Symphony Orchestra and student of Rudolph Ganz' conducting class, led the orchestra in its second concert of the season on January 22. Hilda Ohlin, artist-pupil of Graham Reed, was the soprano soloist.

Mabel Howatt presented her students in recital at the Little Theatre on February 8.

Naomi Smith, pupil of Mollie Margolies, played on the musical program at Hyde Park High School, January 17. On January 26 Miss Smith appeared before the South Side Junior League at the Windemere East Hotel.

Evelyn McConchie Koch, assistant to Viola Cole-Audet, gave a concert at the First M. E. Church, Salina, Kans., on January 3.

The Chicago chapter of Phi Mu Gamma held its initiation at the Drake Hotel on February 2, which was followed by a formal dinner dance in the Gold Coast Room. Joan Feeney, Davie Rabb, Martha Sparks and Mary Katharine Shannon were the members initiated.

AMERICAN ARTISTS SERIES TO BEGIN IN MARCH

The nineteenth season of Jessie B. Hall's Young American Artists Series will begin on March 19 at Curtiss Hall with a recital by Donald Fraser, baritone. The series runs through March and April to the middle of May.

ISADORE BUCHHALTER TO DIRECT BACH FESTIVAL

A Bach festival, announced for the late spring, is to be given under the personal direction of Isadore Buchhalter, and managed by Jessie B. Hall.

RENÉ DEVRIES.

Stueckgold's Tour to Include Canadian Visit

The tour for which Grete Stueckgold, soprano of the Metropolitan Opera, is booked in February begins February 8 in Saskatoon, Sask, Can.; 11, Calgary, Alta., will hear Mme. Stueckgold; 13, Edmonton, Alta.; 13, Regina, Sask.; and 18, Winnipeg. The tour continues with appearances in Minneapolis, Minn., with the symphony orchestra of that city, and at Buffalo, N. Y. February 28, she sings in Toronto.

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Music Notes From Coast to Coast

FORT WORTH, TEX.—The first reverberation of the impending 250th Bach anniversary was sounded by Marcus Hoffmann, organist of St. Paul's Lutheran Church, at Grace Lutheran Church. The program was entirely from organ works of Bach.

The Fort Worth Symphony Orchestra presented a program of quasi novelties early in January. The principal item was the A minor suite of MacDowell, which was certainly given its first local hearing and probably its first Southwestern. Steeped in the German romanticism of the post-Liszt period, the work proved an interesting historical essay to the audience. Tschaikowsky's Capriccio Italien brought the concert to a rousing conclusion.

Marius Thor, a member of the orchestra, was the soloist, using Praeludium et Allegro (Pugnani-Kreisler) and polonaise in A major. (Wieniawski).

The Civic Music Association presented Chase Baromeo, bass-baritone of the Chicago Civic and the Chicago Grand Opera organizations, as the second number of the season's course. Baromeo, accompanied by Carl Wiesemann of the Dallas Conservatory, gave a particularly well balanced program, including old English songs, Lieder, arias, spirituals and modern program songs. A rich voice of wide range was exhibited with exceptionally expressive diction.

The Pro Arte String Quartet was heard in a program made up of the Haydn D minor quartet, and the Brahms piano quartet op. 25, in which Ina Dillow was the pianist. A group of Handel songs was presented by Sam Losh, accompanied by Olive Blanke.

E. Power Biggs, young English organist, was presented by the local chapter of the American Guild of Organists in the First Methodist Church. Outstanding technical attainments and scholarly readings characterized an interesting program, of which the seldom heard sonata in C minor of Julius Ruebke was the most impressive item. In it virtuoso qualities of the highest order were displayed. E. C. W.

VANCOUVER, B. C.—The Vienna Choir Boys revisited the city on January 5 and 6, giving a matinee and two evening performances in the Vancouver Theatre. Under the direction of Dr. Georg Gruber, the choir sang fifteenth century church music and secular numbers by Schubert, Brahms, Emmer and Johann Strauss.

The highlight of the January program of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) was the Brahms violin concerto in D major, brilliantly played by the concertmaster, Jean de Rimanoczy. Other works included an expressive performance of the César Franck symphony in D minor, the ballet music from Schubert's Rosamunde, and the Bach Brandenburg Concerto No. 3 in G major.

An enjoyable concert was provided by the Legion Quartet at the Hotel Vancouver on January 17. The personnel of this group, which was under the sponsorship of the Frederic Shipman series, included Mildred Wyatt and Vida Lou Starr, first and second soprano; Arlene Brown and Grace Zosel, first and second alto; with Virginia Danforth, accompanist and solo pianist.

The most satisfying program presented by the Philharmonic Club thus far was that of January 6, which was given in the Hotel Vancouver.

The Scottish Players began a several weeks' engagement at the Empress Theatre on New Year's Eve with an overflowing house vigorously applauding their performance of Bonnie Prince Charlie.

One of the most significant contributions to the matinee programs of the Vancouver Woman's Club was the performance of Holroyd Paull's String Orchestra on January 16. Programmed numbers included the dances from Purcell's opera, The Faery Queen; the overture to von Weber's Der Freischütz; and Cyril Scott's Vesperale, Passacaglia, Intermezzo, and waltz in C major. The assisting artists were Helen Reeves, pianist, and John Christensen, baritone. A. A. F.

VICTORIA, B. C.—The third concert of the Frederic Shipman series presented the Legion Singers, a quartet of women's voices, in recital at the Empress Hotel on January 14. The material was roughly classified into groups of classical, Shakespearean and modern, under these several headings some twenty-five numbers being sung in arrangements for accompanied and unaccompanied quartets and trios. Virginia Danforth was a skillful accompanist and clever piano soloist.

The Vienna Choir Boys, under the direction of Dr. Georg Gruber, were given an enthusiastic reception at the Empire Theatre on January 3 and 4.

The Empress Hotel was the locale for the January concert of the Musical Art Society, Mrs. C. S. Beals, president. Interest centered in the Bach concerto in D minor for three pianos, and the Mozart concerto in F major, also for three pianos. In the former the pianists were Maquinna Daniels, Evelyn Harper and Elsie Friend; in the latter they were Dorothy Morton Gough, Helen Ockenden and Catherine Craig. The orchestra was under the leadership of Smyth Humphreys. The assisting artists were Fay Ockenden and Leslie Jordan, violinists; Phyllis Deauville, soprano; Alva Wetherall, baritone.

The Eurydice Art Club, a group of junior singers, presented Gilbert and Sullivan's The Pirates of Penzance in the Empress Theatre. Edgar Holloway was the musical director and Percy Mickleboro, the producer.

The twelfth annual recital of the Victoria Male Choir, Frank Tupman, director, took place in the ballroom of the Empress Hotel on January 23. The soloists were Dorothy Parsons, soprano, and Maquinna Daniels, pianist.

Ursula Malkin, Vancouver pianist, gave a recital on January 23, under the auspices of the Musical Art Society. The program was built up with works of Bach, Beethoven, Chopin, Glazounoff, Liszt and Debussy. A. A. F.

CONSERVATORIES and SCHOOLS

New York School of Music and Arts

Fourteen pupils, encompassing piano, voice and violin, presented twenty numbers before a good-sized audience at the New York School of Music and Arts (Ralfe Leech Sterner, president) on January 31. These weekly concerts are an important feature of the course at this institution, one of the oldest in the metropolis. Invariably there appear capable persons, who perform from memory (a requisite of all soloists.) This gives programs played at the school a professional atmosphere, accustoming students to public appearances. The 1,000th concert by pupils will take place soon.

At this event Michael Di Prisco, violinist, led off with Dark Eyes, Russian folksong, playing with full, expressive tone; his later performance of Gardner's Canebrake was spontaneous and rhythmical, and he was applauded warmly. Jean MacQueen and Peter Cunicella followed with a waltz-duet on the piano, playing with good taste and unity. Jean later gave Scarf-Dance (Chaminade) with self-possession and musical touch. Elizabeth Bach sang Cara selve and a concert waltz with well sustained legato tones. Pauline Kimmel, soprano, has a sweet voice, well displayed in Estrellita and a song by Speaks. Virginia Ackerman, pianist, gave an interesting interpretation of Liszt's Love Dream and a brilliant performance of Chopin's barcarolle; she has much talent. Schubert and Grieg piano-pieces, played by Lillian Bauer, showed fine natural gifts, emphasized by a musical nature, with technic well developed. Salme Leiburg sang a Russian song in that language with deep, expressive tones, and Jean Parker sang a coloratura waltz with scintillating vocalization. Hubert Liverman was heard in two Chopin studies, displaying forceful technic and good style. Claire Fleischmann interpreted a Chopin and modern work with spontaneous temperament. Others, previously heard, who took part were Ruth Wolf, Fred Koehler and Philip Horn, singers, and accompaniments were shared by Virginia Ackerman and Marguerite Sterling. F. W. R.

School for Advancement in Music

Minni Balzer, a pupil of Winfield Abell, director of the School for Advancement in Music, gave a piano recital at Steinway Hall, New York, on February 1. Miss Balzer's program, in three groups, consisted of numbers by Scarlatti, Haydn, Beethoven, Schumann's Papillons, Chopin's nocturne in D flat, Moszkowski's Valse in E, and four pieces by Albeniz, Debussy, Moussorgsky and Liszt (Rhapsodie No. 12). This compresensive and interesting program was exacting enough for the presentation of any seasoned pianist, and Miss Balzer is to be congratulated on her readings. She disclosed well-directed talent which will gain for her recognition after further study and experience. G. M. B.

HELEN McGRAW,

young American pianist, has appeared this season with the Birmingham (Ala.) Symphony Orchestra and with the North Carolina Symphony in Raleigh, N. C. Miss McGraw recently made a concert tour of Alabama with Harold and Ottokar Cadek, under the management of Christine McCann. There were twenty-four concerts in this schedule. Miss McGraw has been heard in recital all through the South, including last season two engagements in Chapel Hill, N. C., at the University of North Carolina; two in Greensboro; one each in Raleigh, Birmingham, Jackson, Miss., and elsewhere.

Curtis String Quartet Fulfilling Many Engagements

The Curtis String Quartet have returned recently from a tour of the South which included Virginia, South Carolina, Georgia, Tennessee and Florida. They are fulfilling engagements in the New England states during February and early in March will visit the Southwestern states for the first time.

On February 4, they were invited to broadcast over the NBC network, an all-American program by the young American composer Sam Barber, nephew of Louise Homer. Later they will broadcast an American program of one hour to Moscow over an international hookup. Their annual Town Hall recital will be given on February 10.

Grove's Dictionary to Be Issued in Popular Edition

Grove's Dictionary of Music and Musicians (in six volumes) is now being published in a popular edition at a price less than one-half the former cost. This popular edition contains the complete text of the entirely new, revised and enlarged third edition edited by H. C. Colles and issued in 1928. If the edition is ordered from the publishers before publication date, February 26, a further price reduction is available.

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New York Concert Announcements

(M) Morning: (A) Afternoon: (E) Evening

Saturday, February 9

Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Tito Guizar, tenor, Town Hall (E)
Gustav Holst's At the Boar's Head, MacDowell Club (E)

Sunday, February 10

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ethel Bartlett and Rae Robertson, two-pianists, Town Hall (A)
Bertha Shultz, violinist, Steinway Hall (A)
Curtis String Quartet, Town Hall (E)
Walfrid Volpi-Leuto, baritone, Steinway Hall (E)

Monday, February 11

Beethoven Association, Town Hall (E)
Madeleine Monnier, cellist, Barbizon Plaza Concert Hall (E)

Tuesday, February 12

National Orchestral Association, Carnegie Hall (A)
Nita Gale, soprano, Town Hall (A)
Parsifal, Metropolitan Opera House (A)
Robert Goldsand, pianist, Town Hall (E)

Wednesday, February 13

Henriette Michelson, pianist, Town Hall (E)
Philharmonic-Symphony Orchestra Pension Fund Concert, Carnegie Hall (E)
Harriette Cady, pianist, Steinway Hall (A)

Thursday, February 14

Philharmonic-Symphony Orchestra, opening of Brahms Cycle, Carnegie Hall (E)
Brahms Quartet, choral concert, Brooklyn Museum (M)

Friday, February 15

Die Walküre, Wagner Cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Emanuel Feuermann, cellist, Town Hall (E)
Concerto Concert, Juilliard Concert Hall (E)
Ruth Slenczynski, pianist, Westchester County Centre, White Plains (E)

Saturday, February 16

Philharmonic-Symphony Orchestra Children"s Concert, Carnegie Hall (M)
Ossip Gabrilowitsch and National Orchestral Ass'n., Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)
Workmen's Circle Sanitarium Anniversary Concert, Carnegie Hall (E)

Sunday, February 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Maganini Chamber Symphony, Town Hall (E)

Monday, February 18

Women's Symphony Orchestra of New York, début concert, Town Hall (E)
Klaus Liepmann, chamber music, Ethical Culture School

Tuesday, February 19

Philadelphia Orchestra, Carnegie Hall (E)
Edward Ransome, tenor, and Maude von Steuben, soprano, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (E)

Wednesday, February 20

Ruth Slenczynski, pianist, Town Hall (E)

Thursday, February 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Northern Orchestral Society and Swedish Glee Clubs, Mecca Auditorium (E)

Friday, February 22

Siegfried, Wagner Cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vera Brodsky and Harold Triggs, two-pianists, Town Hall (E)

Saturday, February 23

Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Artur Schnabel and Bronislaw Huberman, sonata recital, Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rose Bampton, contralto, Town Hall (A)
Feodor Chaliapin, bass-baritone, Carnegie Hall (E)
Eugene Onegin, Art of Musical Russia, Inc., Zimbalist, conductor, Mecca Auditorium (E)
Harry Blank, baritone, Town Hall (E)

Monday, February 25

Dusolina Giannini, soprano, Carnegie Hall (E)
David Barnett, pianist, Town Hall (E)
Karl Andrist, violinist, Barbizon Plaza Concert Hall (E)

Tuesday, February 26

Diaz Tuesday Afternoon, Waldorf-Astoria
Albert Spalding, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, February 27

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, February 28

Götterdämmerung, Wagner Cycle, Metropolitan Opera House (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Studio Notes

IDELLE PATTERSON

Idelle Patterson recently gave a kitchen shower in honor of Lydia Summers, her contralto artist, who was married to Willard Young, tenor, on January 26.

Fred Vittel is soloist at the Reformed Church of Brooklyn, N. Y., and conducts the Elks Glee Club of Washington Heights, N. Y., besides being heard regularly over Station WOR.

BERTA GERSTER-GARDINI

Charles P. Sorce, artist of Berta Gerster-Gardini, sang at the President's Birthday Party held at the Golden Rule Inn, Albany, N. Y., on January 30, under the chairmanship of Mrs. J. D. Goldrick. Mr. Sorce is also known as a radio singer.

Mme. Gardini will present an operatic performance at Roerich Hall, New York, on February 21, in which a number of American singers will be heard in excerpts from various operas. She will try an experiment to show that English is really singable by having a tenor sing the aria from Pagliacci in Italian and immediately afterwards in English. Mme. Gardini is a strong advocate of singing in English.

RHEA SILBERTA

Rhea Silberta gave a reception in honor of her artist-pupil, Sara Kaufman, on January 24. A number of prominent persons were present and listened during the evening to an informal program contributed by Mme. Kaufman and John Carroll, baritone, with Miss Silberta at the piano.

Mme. Kaufman revealed a dramatic soprano voice of beautiful quality which she used with taste. Her interpretative ability was also excellent and in such numbers as the Habanera from Carmen, Der Nussbaum and Lullaby for Judith (composed by Miss Silberta in honor of Mme. Kaufman's new daughter) she aroused the enthusiasm of those present. In several well chosen songs, Mr. Carroll shared in the honors of the evening. He was in excellent voice and was applauded heartily. J. V.

HAROLD HENRY

A group of Harold Henry's piano pupils recently were heard in a program at his New York studio. Those appearing were Helen Meyer, Clara Alder, Esther Bernstein and Helen Grebelsky. Solos by Bach, Brahms and Chopin-Liszt were included. In the Haydn concerto in D Mr. Henry was at the second piano. A two-piano number by Beethoven-Saint-Saëns closed the program.

ELLIOT PORTERFIELD

On January 27 Elliot Porterfield, New York pianist and teacher, presented his pupils at Steinway Hall in their annual mid-winter recital. There was a large and appreciative audience. Twenty young performers from Mr. Porterfield's private classes in New York City and in Westchester County played selections with precision, aplomb and musicianship. Mr. Porterfield was congratulated on the evident progress which his pupils exhibited. Having served for some time on the faculty of the Diller-Quaile School of Music, he is an exponent of modern methods.

In the primary and intermediate grades were Raymond and Leslie Brown, Gloria Mann, Betty McIntosh, Priscilla Wright, Barbara Palmenberg, Jerry Bowen, Patsy Epstein, Hope Ruth Simon, Arthur and Peggy Pounds, Lucile Lyons, Hattie and Mitzie Goldberg, and Cynthia Walser. In the advanced group Rosemary Crampton played Orientale (Cui) and Rachmaninoff's prelude in C sharp minor; Ruth Plakun, Caprice Viennois (Kreisler), The Lark (Glinka-Balakireff) and Rush Hour in Hong Kong (Chasins); Judith Matz, Ballade (Brahms) and Cappriccietto (Moszkowski). Their playing showed a clear sense of phrasing, an appealing tone coloring and distinction of style. Leonard Herman, who played the G minor rhapsody of Brahms and the C major rhapsody of Dohnanyi, displayed technical brilliance and a fine sense of the dramatic. R. D.

EUGENIE B. ABBOTT

Gregory Abbott, baritone, known in the radio world, was a leading soloist at the Thursby Musicale of February 1, singing Komm, Süsser Tod (Bach); Bonjour Souzan (Delibes); From Afar (Scott) and A Wanderer (Rasbach). A well-trained, smooth voice, united with distinct articulation in the three languages of the songs, produced a definitely pleasant impression. His mother, Eugenie B. Abbott, played his accompaniments with artistic spirit. Oley Speaks, composer, and Margaret Speaks, soprano; Pasquale Amato, youthful violinist; Regina Tryon, lyric soprano; Auget Foret, diseuse, and Olga Bibor, accompanist, also were heard. F. W. R.

MAY STONE

Charlotte Bruno, singer from the studio of May Stone of New York, took the part of Hänsel in Hänsel and Gretel four times recently on tour with the San Carlo Opera Company.

The May Stone Opera Class gave a performance of Cavalleria Rusticana in Italian on January 12 at the Middle-Bronx Club, New York. The opera was staged in costume, with scenery and action by the following cast: Santuzza, Vera Tischler; Lola, Christine D'Auria; Turiddu, Victor Moody; Alfio, Robert Tilberg; Lucia, Corinne Petrone. Mr. Bachenheimer was at the piano. The cast was engaged immediately for four performances in February.

The May Stone Opera Class was presented on the opening program of the Clara Dellar Classics, January 28 over WBNX. Their list opened with three selections from Mignon (in French). The aria Je suis Titania, was sung by Constance Smith; the duet Légères Hirondelles, by Christine D'Auria and Sol Friedman; and Connais tu le Pays by Christine D'Auria. Betty Wayne then sang Ay, Ay, Ay and La Perle du Brézil by David. The scene from Cavalleria Rusticana followed, with the parts of Santuzza, Lola and Turiddu taken by Miss Tischler, Miss DAuria and Mr. Moody, and the program closed with the Blue Danube Waltz sung by Diane Dante. This opera group will be heard again on the Clara Dellar Classics program over WBNX, February 26.

The next opera to be performed by the class is Mignon. Rehearsals will start within the next few weeks.

Lucinda Munroe with Portland Symphony Orchestra

Lucinda Munroe, soprano, was soloist with the Portland Symphony Orchestra (Willem van Hoogstraten conducting) on January 21. Miss Munroe is now continuing her tour to San Francisco and Los Angeles, where she is to have a movie audition. She is giving a recital in Van Wert, Ohio, on February 15, and will sing with the Tri-City Symphony in March.

Mrs. Clarence Dickinson Gives Lecture in Worcester, Mass.

Mrs. Clarence Dickinson gave an address on the Parallel Historical Development of the Arts of Architecture and Music in Worcester, Mass., on January 14 for the American Guild of Organists and the Woman's Club of Worcester. The lecture was illustrated with lantern slides and by a choir of thirty-five voices under the direction of Hugh Giles, the musical numbers including a plain song, chorale, two piano numbers by Hucbald and Perotinus, descant on O, Come, All Ye Faithful, O Saviour of the World (Palestrina), If Ye Love Me (Tallis), O Saviour Sweet (Bach), and Hail, Holy Light (Kastalsky).

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Publications

Song

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A lively and effective humorous number which describes in most dramatic fashion the consequences of the triangle which arose when "the spider courted the frisky flea" but "the flea ran off with the bugaboo." The lyric is in one of Field's more whimsical veins. The staccato musical setting is theatrically effective in high degree, especially for a baritone who can do the *parlando* type of song such as The Flea by Moussorgsky.

The fact that Lawrence Tibbett selected the number for his radio program on February 5 is ample proof that it is a good vehicle.

(Harold Flammer, Inc., New York.)

Geiger and Shankman Broadcasts

Elvira Rosina Geiger and Samuel Shankman continued their broadcasts from WBNX on January 26 with a piano duo program, the first number of which was the overture to Rossini's comic opera Italiana in Algieri, a work which was scheduled for subsequent performance by the New York Philharmonic. After this, Mr. Shankman played a number by Weber and the two joined in a duet arrangement of music from Meyerbeer's Le Prophete. The following day (Sunday) they gave the same program over WHOM, only substituting Wagner's The Ride of the Valkyries for a final number. On January 28 Mr. Shankman was heard on WBNX in a solo program in the Staccatostücke by Rubinstein and the left hand solo arrangement by Leschetizky of the sextet from Donizetti's Lucia di Lammermoor and for a closing, Liszt's Campanella.

Sittig Trio Plays at Palm Beach, Fla.

PALM BEACH, FLA.—The Sittig Trio gave a concert here on January 29 at the Junior High School auditorium for the benefit of the Palm Beach Parent-Teacher Association. They played the B minor sonata for trio by Loeillet, Beethoven's trio in E flat, a Contre Dance by Beethoven, Debussy's Bells and Dance Phantastique by Juon. This varied list gave the ensemble opportunity to display not only their notable unity and balance of tone, but the interpretative flexibility which their audiences associate with their performances. Edgar Sittig, cellist, scored with excellent solo projections of an arioso by Bach, an arrangement of Drink to Me Only with Thine Eyes, a gavotte by Popper, and, as an encore, Cyril Scott's Lullaby, played on muted strings. Margaret Sittig, the violinist of the group, won enthusiastic applause for her sensitive, musicianly playing in the Vieuxtemps concerto for violin. Frederick Sittig, pianist, gave fine support to the soloists, and a glowing account of the piano passages in the trio numbers. The audience left no doubt of their delight in the work of the Sittigs. R. P.

Philadelphia Hears Jeanne Hassler

PHILADELPHIA.—Jeanne Hassler, contralto, recently gave a program in the Stephen Girard ballroom in Philadelphia. Mme. Hassler was in excellent voice and scored a success with her audience. Her numbers included songs in German by Schubert, Brahms and Strauss, Don't Caere (John Alden Carpenter), A Brown Bird Singing (Haydn Wood) and Isadore Luckstone's Ah! la Belle Menotte. She granted encores after each group. J. B.

Press Comments

MARIE AUGUSTE BEUTNER

Marie Auguste Beutner, soprano, recently was soloist in the Mozart Requiem at the Singakademie concert with the Berlin Philharmonic Orchestra, led by Prof. Schumann. The Allgemeine Musikzeitung noted: "Marie Auguste Beutner, C. M. Elshortz, Heinz Marten and Prof. Hauschild united in a personable quartet and fulfilled their task exceptionally well. They disclosed that today we still have excellent material for opera." The Berlin Lokalanzeiger: "There followed Mozart's Requiem which enlisted the services of an exceptionally noble solo quartet, with Marie Auguste Beutner upholding the soprano part." Zwölf-Uhr-Blatt: "The soloists, with the soprano, Marie Auguste Beutner, assumed their pretentious task with assurance and effected an impressive and worthy performance." Signale für die Musikalische Welt: "The soloists, Marie Auguste Beutner and others, accomplished a stirring reading."

Miss Beutner sang over the radio from Breslau in an hour dedicated to Richard Wetz. Der Deutsche Rundfunk: "With wonderful satisfaction and in the high bell-like clarity of the microphone voice was heard Marie Auguste Beutner." Deutsche Allgemeine Zeitung: "Marie Auguste Beutner, who had made a particular study of the compositions of Wetz, presented the five songs with beautiful voice and expression." Breslauer Neuste Nachrichten: "The dark, passionate Kleist overture impressed the hearer, but more so the fine, deeply felt songs which the soprano Marie Auguste Beutner interpreted so excellently." Schlesiche Zeitung: "For an impressive offering of the work, Marie Auguste Beutner, soprano, and W. M. Gensel, pianist, put all their artistic personalities into its presentation."

Miss Beutner also appeared at the Städtischen Orchesters Schweinfurt concert. The Schweinfurter Tageblatt: "As soloist for the evening there appeared the soprano, Marie Auguste Beutner, very successfully before the local public. Beautiful song material and substantially artistic interpretations were revealed. Her euphonious voice had the added virtue of good schooling. In good style, with expression, facility and good breath control the singer gave us Handel and Mozart numbers. She received much applause."

Mainfränkische Zeitung: (Herman Lönn celebration.) In Marie Auguste Beutner of Berlin we had disclosed to us a worthy singer who won our hearts. She sang with authority and good voice numbers by Löns, Schubert and Brahms and reaped for her artistic interpretations—notably her breath control, diction, etc.—rousing applause."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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THE CADMAN MIXED QUARTET

from Chicago. This group, with Charles Wakefield Cadman the composer from whom they take their name, toured fourteen states in November and December. In the picture, Cadman is at the piano, and standing, left to right, are Eric Cooke, baritone; Constance Eberhart, contralto; Helen Freund, soprano; Edwin Kemp, tenor. The quartet is to make another tour next fall, probably in the new work which Cadman is writing this spring.

MILDRED DILLING,

harpist, appeared on January 15 with the Stradivarius Quartet at the first meeting of the Municipal Art Committee of the City of New York, appointed by Mayor LaGuardia. The Mayor made an address following the program by Miss Dilling and the quartet.

HUGH McAMIS

at one of the Spanish Catholic Missions in San Antonio, Tex.

ETHEL BARTLETT, RAE ROBERTSON and DR. ADRIAN BOULT

(center) arriving on the SS. Washington. Miss Bartlett and Mr. Robertson are fulfilling their sixth American tour.

THE BUDAPEST STRING QUARTET

have arrived for their fifth season in America. Their tour takes them as far as the Pacific Coast, where they will be heard for the first time. Their only New York concert is set for February 15.

ANNY KONETZNI,

soprano of the Metropolitan Opera, sailed for Europe January 30 on the SS. Manhattan. Her last performance here was in Tristan and Isolde on January 26. The photograph shows her as Isolde in this music-drama.

FLORENCE EASTON,

soprano, sailed on January 25 for England, where she will fulfill concert and opera engagements. The former Metropolitan soprano, who returned here last fall after an absence of three years, was heard three times in New York during her short stay. Her first concert took place on November 23 at Carnegie Hall; her second, at Town Hall on December 11. Mme. Easton's third New York appearance was with the New York Chamber Music Society at the Hotel Plaza on January 13. She was heard also on tour in the Middle West. Present plans call for her return here next season under the management of NBC Artists Service. (Photo by Ben Pinchot.)

YEHUDI MENUHIN

appearing before his twenty-sixth sold-out house in New York since his début at the age of ten, November 25, 1927. This picture, taken at Carnegie Hall on January 22, 1935, marked Menuhin's eighteenth birthday. (Standard Flashlight photo.)

(See Inside Front Cover for Additional News Pictures)

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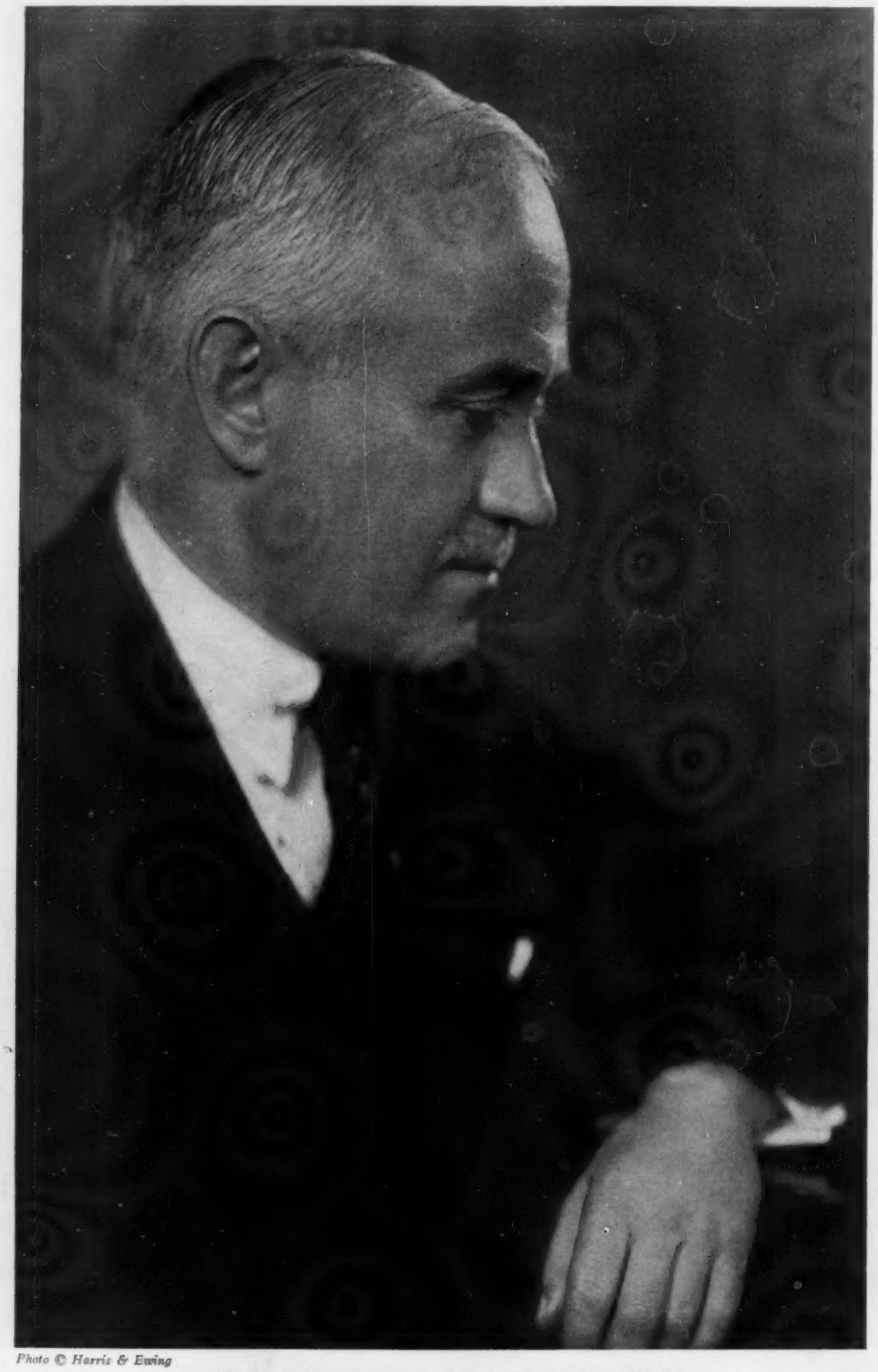

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